Kine Weekly

APRIL 7, 1960
Vol. 515 No. 2
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NEMATOGRAPH WEEKLY
April 7, 1960

Problem of overcrowded schools

...especially

SCHOOL FOR SCOUNDRELS

"YOU MUST HURRY TO SEE IT"
—Daily Express

"TOP OF THE CLASS"
—The Star

"SURE CINEMA FILLER"
—Sunday Pictorial

ASSOCIATED BRITISH Presents IAN CARMICHAEL TERRY-THOMAS JANETTE SCOTT and ALASTAIR SIM in "SCHOOL FOR SCOUNDRELS"

also starring DENNIS PRICE Screenplay PATRICIA MOYES and HAL E. CHESTER Based on the Novels by STEPHEN POTTER Executive Producer HAL E. CHESTER
Directed by ROBERT HAMER A GUARDSMAN FILMS PRODUCTION RELEASED THROUGH WARNER-PATHE DISTRIBUTORS LTD.

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Kine Weekly

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No. 2,740 Thursday, April 7, 1960 Vol. 515

Everyone loves
Lyons Maid

TAX GOES: Industry delighted, but Sir Tom warns . . .

NEWS OF THE ABOLITION of cinema tax from April 10, the only major tax concession in the Chancellor's Budget statement on Monday, was joyously received, with a great sense of relief, by all sections of the trade.

The Chancellor told the Commons that he had received many representations against cinema tax throughout last year. "Substantial reductions have been made in this duty over recent years, the latest being the provision last year of relief for cinemas from the first £20 of their weekly liability.

"Although these concessions have been of real benefit to the trade and in particular to the smaller cinemas, most of which have been completely relieved of duty, a steep decline in attendances has continued and many more cinemas have closed. It seems that this process is not yet at an end. While no doubt this decline is mainly attributable to other factors, I have come to the conclusion that continuation of the duty in present circumstances is no longer justified.

"I have therefore decided to recommend its abolition at a cost of £6½ million this year and £7 million in a full year. This change will take effect from April 10."

The Chancellor added: "Mr. Maudling, President of the Board of Trade, is considering whether any changes should be made in the arrangements for collection of the exhibitors' levy. Meanwhile, no exhibitor's liability to levy will be increased as a result of the abolition of the duty."

Nor is it decreased, for although the production levy legislation provides for exemption from payment for cinemas exempt from cinema tax, the Entertainments Duty remains on the statute book until the new Finance Act is approved in July. This gives time for the Board of Trade, which is now reviewing the production fund, to make new provisions for continuing payments of the levy. In the meantime, exhibitors will still pay on the same scale.

But the favourable Budget news prompted a challenge from NATKE general secretary Sir Tom O'Brien. Welcoming the tax abolition, he told KINE. on Tuesday that the benefit should be shared fairly among all sections of the industry, including lower paid workers in cinemas, and not be taken by "just the privileged few."

"If that happened I would fight it in a big way and, if necessary, bring in public support. The public will accept the fact that relief will not be passed on to them, provided trade union leaders like myself can assure them that the advantages and relief will be fairly shared among the workers of the industry."

Sir Tom pressed his fair-share policy yesterday, Wednesday, when his union re-opened negotiations for a new agreement with the CEA. And it will be the key of the union's arguments when it re-opens negotiations for a new agreement with the KRS, probably next week.

"We are relying on the exhibitors and renters to take a more reasonable attitude towards our claims now that we have tax abolition," said Sir Tom. "We appreciated there were difficulties — that is why the negotiations were postponed. But now I expect them to be more generous."

HOW THE NEWS WAS RECEIVED—page 29

CEA to meet BoT again

THE CEA is to have another meeting with the Board of Trade at the end of the month to continue discussions on the association's memorandum on the Production Fund.

This follows last week's visit to the Board of Trade by a CEA delegation to discuss the memorandum, which includes proposals that the exemption limit be raised to £200 and that the Board of Trade or British Film Fund Agency be empowered to deal with hardship cases.

Last week the exhibitors also discussed a number of points in the document with representatives of the producer associations. It was due to be discussed by the FBFM council on Tuesday and by the BFPA executive at its meeting yesterday, Wednesday.

The memorandum, which recommends that children's matinees and charitable performances be exempted, also covers levy distribution and films going to television after receiving levy benefits.

CMA's big-scale TV advertising experiment

AN AMBITIOUS and costly experiment in the advertising of Rank circuit releases on commercial television, backed by a wide-scale scheme of market research, has been initiated by CMA to start on April 10.

For three consecutive weeks from that date, CMA has booked 90-second advertisements to be transmitted by Associated Television on Sunday evenings at approximately 9.40 p.m. during peak-hour viewing.

Each 90-second advertisement will take the form of an animated introduction, clearly indicating that the advertised programme is the current attraction at cinemas showing the Rank release programme in North West London, followed by a trailer showing highlight scenes and other excerpts from the feature film.

The first advertisement will be for "Conspiracy of Hearts" (RFD), starting on the first leg of London release on April 10; the others for "The League of Gentlemen" (RFD) on April 17, and "Once More, With Feeling" (Columbia) on April 24.

The appearance of the advertisements will be followed by an intensive and continuous market research extending over a period of 9 weeks to cover the three legs of the London release, and will be conducted throughout the area covered by the ITA transmitter.

The market research scheme has been designed to test the penetration of the advertisements and their effectiveness in creating a positive desire on the part of viewers to go and see the films.

Alongside the market research plan CMA will prepare a detailed analysis and comparison of box-office receipts between theatres in the area covered by the ITA transmitter and others outside the area. The findings of the market research will be made available by CMA to both Rank FD and Columbia.

The cost of the 90-second commercial TV spot is £2,475 — a total of £7,425 for the three shots in the experimental campaign. The cost of market research will run well into four figures.

FFU prepares to fight Five Trades

THE Federation of Film Unions meets today, Thursday, to consider the Five Trade Association's rejection of the unions' five-point plan to control the showing of cinema films on television.

George Elvin, secretary of the FFU, told KINE. on Tuesday: "Obviously we are thoroughly disappointed with the Five A's reply to our proposals. But we are prepared to put up a strong fight over this issue. We shall certainly take the matter much further.

Viewpoint

AT LAST!

AT LONG, long last, the industry is totally relieved of a burden imposed as a "temporary" wartime expedient—during World War I. Since that time the industry has keenly felt the sense of injustice of a broken promise, but more so in recent years when the entertainments duty has discriminated solely against the cinema.

The industry is warmly grateful to the Chancellor of the Exchequer for his bold decision in an otherwise "hold steady" Budget statement.

The industry owes a debt of gratitude to every member, past and present, of the All Industry Tax Committee for the part they have played in the trade's campaign and for the admirable way it has been conducted, forcefully, but with the utmost responsibility. Its efficacy was evident in the amount of sympathy for our case on both sides of the House and in the fact that there will be no challenge to the decision to end the tax.

The industry, too, must be grateful to the CEA for the part it has played in the campaign. It was largely responsible for the relief given in the £20 rebate scheme, introduced by the Chancellor as an afterthought in last year's Budget. The CEA has also contributed in no small measure to this year's successful appeal.

The industry has been wise in making it clear that, in the event of abolition, it still could not afford to reduce seat prices, and this has been generally accepted.

It is a matter of regret that abolition came too late to save the livelihoods of some in the industry, and none of us is under the illusion that the ultimate lifting of the burden will bring the industry into calm waters.

The sharing of the £7 millions estimated benefit will not bring tremendous benefits to any one section of the trade, but it will enable the industry to fight even more vigorously against the formidable competition which it now faces.

Apart from the statutory production levy, which carries some justification, and the Sunday opening levy, which does not, the industry now stands in a position where it must work out its own salvation on the basis of a realistic economy. We are confident that it will do so.

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Long Shots

THERE is boldness and imagination in the commercial television advertising experiment sponsored by CMA in association with Rank FD and Columbia.

In my recollection, it is the costliest experiment—bearing in mind the four-figure allocation for market research—in the use of the medium to emanate from the film industry.

I believe, too, that the duration of the paid for spots—90 seconds—is the longest booked by any film company so far.

The significance of the experiment is that if it meets with the degree of success expected by the sponsors, the time-honoured practices and concepts of film advertising will change dramatically.

Furthermore, it could lead to radical changes in the pattern of general release.

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THE considerable market research carried out by The Rank Organisation has shown, I understand, that national advertising attached to the launching of films in the West End and on London release has virtually no value for subsequent provincial releases, for the initial impact of the advertising is seldom remembered by the public beyond three weeks of the London launching.

If the television advertising experiment proves that the expensive medium can be profitably exploited by the industry, CMA will, obviously, consider its application to the commercial TV stations in the provinces.

But, by comparison with London, where the initial release is largely concentrated within the period of three weeks of the three legs of London release, the pattern of provincial releases extending over a longer period, and on a wider basis, poses quite different problems as to the best utilisation of the television advertising medium.

Assuming that the London experiment achieves its aim, it would be logical to consider a change from the conventional pattern of provincial release to a progression on a more clearly defined zonal basis, with the zones of release approximating to the areas served by the various ITV stations, to get the best value out of TV spot advertising.

It would appear to be advantageous to aim for a play-off in each zone within a short-term period similar to that of the London first-run release.

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QUITE apart from the findings of the costly market research programme, CMA expects to obtain a fair estimate of the value of television advertising by comparing box-office receipts in cinemas in the transmission area with those outside.

But, in addition, Kenneth Winckles will welcome information and views on the effect of the experiment from exhibitors showing the Rank circuit releases involved in the experiment. They can be sent to the "Kine," or forwarded direct to CMA at Victoria.

Incidentally, it will be noted that the format of the three advertisements will follow a pattern —the informative, animated introduction to establish the trade mark, followed by a specially prepared, truncated version of the trailer material.

By adopting an easily recognisable format and by booking the spot at approximately the same time each Sunday, CMA hopes to establish with viewers the habit of looking for the programme information.

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EARLIER market research into the effects of newspaper advertising has led to other changes and experiments in CMA promotional activities.

Newspaper advertising by the circuit is now largely concentrated in the London evenings and the more important and influential provincial papers.

In the latter, CMA is experimenting with "editorialised" advertisements—features appearing under the name of Peter Pipkin.

The articles, with headings and matter printed in editorial type-faces, start off on subjects, or topics of interest, entirely unconnected with films and then gently lead the reader on to the CMA programmes and facts about the films and, of course, where they can be seen.

The subtle approach is calculated to leave a more lasting impression than the more conventional and blatant forms of film advertising.

CMA is, at least, moving forward, experimenting and seeking out ways and means of gaining the interest and support of the public. Here is an example of the spirit of adventure much-needed in the industry.

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ALTHOUGH last week's co-production talks between the BFPA and FBFM and the French delegation were not concluded, the British producers are, I gather, happy with the progress that was made.

FBFM secretary Andrew Filson described the meetings as "very satisfactory" and commented that there was an "extraordinary measure of agreement on the essential points."

Certainly, the fact that the talks have been adjourned until April 29—in Paris at the invitation of the French—does not indicate disagreement. The main reason is that the French delegation wants to consult colleagues in France

ROYAL WEDDING IN COLOUR

A 30-minute Eastman Colour film of the wedding of Princess Margaret is to be produced by AB-Pathe, which has been granted facilities to film the ceremony inside Westminster Abbey. The film will be released by Warner-Pathe.

Terry Ashwood has been assigned as producer, with Lionel Hoare as associate producer, and Muir Mathieson will be responsible for the music. The film of the wedding will be one of the biggest productions undertaken by Pathe. Three cameras will be deployed inside the Abbey.

Arrangements are being made for the speedy delivery of prints for release in Britain and overseas.

o certain points and to make sure that no as cts of this important subject are overlooked. eports on co-production talks so far held by th British producers in the light of provisions in he new Films Act were made at both the F M and BFPA council meetings this week.

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HE industry in Britain is relieved to hear that th American Screen Actors' strike has ended.

he past week has produced a series of con- fli ing reports, but the latest information from N v York is that terms of settlement have been a eed though not yet signed.

The two sides appear to have reached a satis- f tory compromise with an agreement to e ablish a pension fund, to be started off with a 3 million dollar ante contributed by the major s dios through the Association of Motion Pic- t re Producers.

Under the arrangement the actors will receive o other benefits from the sale to television of lms made between 1948 and 1960. But they will receive indirect benefit through the pension fund from the sale to TV of any films made after February 1 this year.

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A DELAYED — but nevertheless bright — item of news from the CTBF.

When the South Wales committee chairman Wyndham Lewis went to last week's Royal Film Performance he had one extra special duty to perform—to hand CTBF chairman Ralph S. Bromhead a cheque for £1,500 for the fund.

The money had been raised by the ever-busy South Wales and Monmouthshire committee through a variety of specially-organised activities.

And, as CTBF head office put it, "coming three days before the end of the financial year of the fund, this magnificent and important donation will greatly assist the accounts for the year which has just ended."

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MAX BERNSTEIN, younger brother of Sidney and Cecil, has decided to give up his appointment with the Granada group.

His decision, I understand, was motivated by his desire to devote more time to his own business interests.

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COLUMBIA International's recently appointed executive vice-president, Mo Rothman, is expected in London next week for conferences with Mike Frankovich and other Columbia executives.

Rothman is at present in Paris for talks with Columbia's European managers.

He will spend a week in London and is then due to return to the home office in New York.

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AN audience of 500 orphans and under-privileged children will be the guests of the Disney organisation at a special West of England premiere of "Toby Tyler," arranged for next Sunday.

The unusual feature of this performance is that it will be held in the big top of Bertram Mills circus at Durdham Downs, Bristol, believed to be the first time that such a show has been organised.

The Disney organisation has had to make special provision for the showing of the picture in the big top. They are using two of the latest type 35-mm. portable projectors, with a cold light source of illumination, which they are especially transporting to Bristol by truck.

Since the power supply of the circus is from 110-volt DC generators, arrangements have had to be made with the local electricity authority to take a 210-volt AC supply from a nearby lamp standard.

The audience of children has been specially chosen by the Lord Mayor of Bristol, Alderman Cozens, and I am told that a number of local celebrities have also been invited to the performance.

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THE ABC Film and Television Ball to be held at London's Lyceum ballroom on April 26 is intended as a social outing for members of the organisation, but I understand that a limited number of tickets are available to other members of the trade who would like to join in the revelries.

The ball starts at 11 p.m. on April 26 and goes on until 5 a.m. on the following morning. It promises to be a thoroughly enjoyable affair.

Four top-line bands have been engaged for the occasion—those of Edmundo Ros, Lou Preager, Mick Mulligan and the Les Hague Quartet.

Ernest Maxim is producing a cabaret with a parade of stars, and I am told there will be a bountiful supply of spot prizes. The tickets are 1gn. each which includes a 5s. refreshment voucher. The proceeds of the evening will go to the ABC Benevolent Fund.

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LET'S applaud the courage and enterprise of Gordon Lee, formerly a projectionist and until recently manager of the Victoria Cinema, Hartshill, Newcastle-under-Lyme.

This 28-year-old manager has taken over the old Palace cinema at Smallthorne, which used to be called "The Scratch" in his schooldays when he attended the children's matinees.

With the help of his wife, Millicent, and stepfather, Cyril Cartwright, Gordon has transformed the old Palace—its blackened walls had not had a lick of paint for 50 years—into a smart, bright little theatre, now known as the Queen's.

For months Gordon has been doing the work during the night after he had seen the last patrons out of the Hartshill Victoria.

Gordon is out to prove that there is still a future for the small cinema—if conducted on the right lines. His policy is to show good films —such as "The Ten Commandments" and "The Student Prince." And at low prices— 1s., 1s. 6d., 1s. 10d., and 2s. 4d. He deserves to succeed.

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HERE is a reminder that Variety Club's celebrity luncheon will be held at the Savoy next Tuesday.

Chief Barker Monty Berman will welcome three distinguished people from different spheres of life—the Duke of Bedford, the Italian Ambassador, Count Vittorio Zoppi, and Bruce Forsyth.

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AN elated Harry Baxton phoned from Manchester last week with glad tidings. His daughter, Angela, had given birth to a bonny baby boy and both are doing well.

In addition to this happy event, Harry was also delighted with the success of "The Angry Silence" which had broken a 41-year-old record at his cinema.—**The Stroller.**

MGM's 'Ben-Hur' is awarded record eleven Oscars

MGM's "Ben-Hur" swept the board at this year's American Academy Awards ceremony with 11 Oscars—the highest number ever awarded to one picture. This makes "Ben-Hur," already winner of many top prizes, the most honoured film in the industry's history.

"Ben-Hur" rated like this:

Best Picture of the Year—Sam Zimbalist, producer.

Best Directing Achievement — William Wyler.

Best Performance by an Actor—Charlton Heston.

Best Supporting Performance — Hugh Griffith.

Best Music Score of a Dramatic or Comedy Picture—Miklos Rozza.

Best Achievement in Art Direction of a Colour Picture—William A. Horning and Edward Carfagno. Set decoration, Hugh Hunt.

Best Colour Photography—Robert L. Surtees.

Best Costume Design for Colour Picture—Elizabeth Haffenden.

Best Achievement in Film Editing—Ralph E. Winters and John D. Dunning.

Best Achievement in Sound—Franklin E. Milton.

Best Special Effects—A. Arnold Gillespie and Robert McDonald, visual effects. Milo Loury, sound effects.

Twentieth Fox's "The Diary of Anne Frank" won three awards, as follows:

Best Supporting Actress—Shelley Winters.

Best Black and White Photography—William Mellor.

Best Black and White Art Direction—Lyle R. Wheeler and George W. Davis. Set decoration, Walter M. Scott and Stuart A. Reiss.

"Room at the Top" (Romulus—British Lion) won two awards:

Best Performance by an Actress—Simone Signoret.

Best Screenplay—Neil Paterson.

Other awards were made as follow:

Best Scoring for a Musical Picture—Andre Previn and Ken Darby for "Porgy and Bess" (MGM).

Best Song—"High Hopes" which Jimmy Van Heusen and Sammy Cahn wrote for "A Hole in the Head" (UA).

Best Story and Screenplay Written Directly for the Screen—"Pillow Talk" (UI) for which the story was written by Russell Rouse and Clarence Greene, and screenplay by Stanley Shapiro and Maurice Richlin.

Best Black and White Costume Design—Orry Kelly for "Some Like it Hot" (UA).

Best Short, Live Action—"The Golden Fish" (France).

Best Short Cartoon—"Moon Bird" (Storyboard Inc.).

Best Foreign Language Picture—"Black Orpheus" (France).

Best Feature Documentary—"Serengeti Shall Not Die" (OKARIA Film Productions).

Best Short Documentary—"Glass" (Bert Haanstra, Holland).

News of the Week

Equity says it will get tough with British producers

MEMBERS of British Actors' Equity warned at their annual meeting at the week-end that they would adopt a tougher attitude with producers following the Five A's reaction to the FFU proposals and "stalling tactics" by producers over Equity's demand for a clause in actors' contracts concerning films and TV.

The union is claiming that the present clause, "which gives the producers everything," should be replaced by one saying that a film made for the cinema will not be shown on TV without the consent of Equity. The terms on which consent would be given—if at all—should be left open.

British Actors should follow the Americans and press for a share of the profits from post-1948 cinema films sold to television, British Actors' Equity president, Felix Aylmer, has suggested.

Mr. Aylmer, at present in Hollywood, made the suggestion in a letter to the annual meeting.

After mentioning the American actors' demands, he commented: "It is obvious that we must aim at some equivalent arrangement in this country."

Modification

The position in Britain was different from that in America, because Equity had never secured a modification of the clause giving the owners all exploitation rights. Producers had guarded themselves by including a phrase to cover all forms of use—past, present and future.

"We may have been remiss in leaving the position alone for so long," Mr. Aylmer added, "but both our film producers and commercial TV pioneers were in a much weaker financial position than the Americans when we made our last agreement."

He hoped events in America—"and their experience of the danger of playing too readily into the hands of TV"—would prevent British producers from "pushing their resistance to extremes."

There was, he commented, considerable ground on which interests coincided—"Neither side wants to see the cinema destroyed or seriously damaged." What Equity would resist was a lowering of standards which would result if cheaper methods of production used by TV replaced the methods used in better films.

A scheme for regulating entry into the profession was proposed in one successful resolution put forward. The planned restriction should, it stated, apply to the following fields:—Films (dramatic roles in feature and TV films): BBC sound radio (dramatic programmes including features and schools and children's programmes, both in London and the regions): television (dramatic programmes including features, and schools and children's programmes on both BBC and ITA): West End theatres, including pre-London tours (all plays subject to the Esher Standard Contract for West End straight plays); provincial theatre (touring straight plays using the Esher tour or season contract).

Employment in this field would be restricted to members in the following categories: (a) existing members at the relevant date, and (b) members who have completed 75 weeks with a recognised repertory and/or special company as students, probationers and/or fully qualified actors: those who have completed a full course at a recognised drama school and 40 weeks with a recognised repertory and/or special company as probationers and/or fully qualified actors.

Under the resolution, those who, although not qualified under the two points, should, in the opinion of the council, be included, would be issued with a special card, either on a permanent or temporary basis.

Members not wishing to qualify would be issued with a distinctly coloured card. They would, the resolution added, have all membership rights except that to work in the restricted fields. There would be no obstacle to their acquiring the necessary qualifications.

FFU delegation for Rome

A FIVE-MAN Federation of Film Unions delegation goes to Rome tomorrow, Friday, for talks with Italian film unions on co-productions under the new Films Act. This follows last month's co-production meetings in London between British producers and Italian film industry leaders.

Today, Thursday, representatives of the BFPA and FBFM are to meet the FFU to put the union men in the picture on the producers' talks with the Italians.

In the FFU delegation are George Elvin (ACTT), Ted Anstey (Musicians' Union), Gerald Croasdell (Equity), Sean Brannigan (FAA), Bert Batchelor (ETU), and Bill Mingaye (NATKE).

Double celebration for NATKE

NATKE will hold its biennial conference at the Royal Pavilion, Brighton, commencing Tuesday, May 17. And there will be a double celebration.

This year the union celebrates its 70th anniversary and the 40th year of general secretary Sir Tom O'Brien as a full-time officer of NATKE.

The oldest and largest union in the entertainment industry, it represents 250 occupational grades in theatres, cinemas, film and TV studios, film distribution and ancilliary establishments. It was formed in 1890 by the stage-gasmen and staff at the old Adelphi Theatre in the Strand.

Sir Tom, 60 this year, joined the union in 1918 and was elected general secretary in 1932.

Plans are being made to celebrate the anniversaries throughout the union.

Government won't interfere with censorship

THE GOVERNMENT has no immediate intention of interfering with the present system of film censorship. This was made clear by Denis Vosper, Joint Under Secretary of State, Home Office, in a debate on "horror" films initiated by Captain Richard Pilkington in the House of Commons last week.

Captain Pilkington referred to "the growing wave of crime and brutality." One cause for this bad trend about which very little was being done was the "deliberate exploitation of the baser, crueller and more bestial instincts of mankind" in some films, TV plays and newspapers. He was particularly concerned with some films. Supporting his point that "revolting details" were shown in some films, he read cuttings from various newspapers.

Could the Minister do anything about this through local authorities or in any other way? Foulness of this kind ought to stop. If film directors, TV producers and newspaper proprietors had not themselves sufficient conscience and the local authorities could not do anything, then the government ought somehow to exercise its influence.

Supported complaint

Dr. Horace King supported the complaint and said he was worried about children growing up in the atmosphere of crime and violence shown in cinemas.

Mr. Vosper replied that the Department's Committee inquiry into this subject in 1950 found that the results of its inquiry did not fasten on the cinema any primary share of responsibility for the delinquency and moral laxity of children.

There was, however, a moral responsibility on all connected with the production, distribution and exhibition of films to be constantly aware of this danger. The "two-tier" system of censorship at present operating was that of the British Board of Film Censors and of local authorities and the ultimate decision about a film rested with the latter.

Despite what Captain Pilkington had said he thought horror films of "a Dracula type" were somewhat infrequent these days, but, in any case, the BBFC always gave these an X certificate.

Possibly some anxieties arose from advertisements and press comment on films of this nature in which there might be a tendency to draw attention to the more lurid details. Local authorities could control advertisements on sites outside of the cinema itself, but it was doubtful whether these powers extended to other places. Maybe the existing powers needed further examination.

In general, however, he thought that the two-tier system of censorship performed a useful task.

Anstey and MacCabe on Ad. festival jury

THE JURY for this year's international advertising film festival—increased from 11 to 16 so that it can be split into two groups, one for the cinema, the other for television—has now been nominated. The president will be elected when the jury meets for the first time on June 12.

Edgar Anstey, chief officer (films) of the British Transport Commission, and Brian F. MacCabe, chairman and managing director of Foote, Cone and Belding, have been nominated to represent Great Britain on the jury.

Other nominations include: Leon Van de Merghel, managing director of the Planning Publicitaire advertising agency (Belgium): Bertrand de Casanove, president of the French Advertisers' Union, and Louis Merlin, managing director of Europe No. 1 (France).

Walter Thierbach, managing director of Henkel, and Wilhelm Tigges, president of the Central Advertising Committee (Germany): Conte Metello Rossi di Montelera, president of the Advertisers' Association of Italy, and Dino Villani, president of the Italian Advertising Federation (Italy): H. Hagerberg, secretary of the Netherlands Association of Screen Publicity Licensees (Netherlands).

Olle Herold, managing director of the Finnish Fair (Scandinavia): Juan Lehuede, general manager of McCann-Erickson Corp. (South America): Jorge Garriga Puig, assistant director and advertising manager of Comercial Nestle, S.A. (Spain): Adolf Wirz, of Adolf Wirz Advertising (Switzerland); T. Hudson Faussett, staff producer-director for the National Broadcasting Company, and Donald L. Miller, TV-radio production supervisor, Campbell-Ewald Company (USA).

Secretary of the jury will be Thomas P. Olesen, president of the film section of the National Danish Advertising Association.

Latest date for entries to reach the festival director is May 21. The films themselves should arrive by May 30.

Procedure for dispatching films to the festival is simplified this year for some of the larger participating countries such as Great Britain, USA, France and Germany.

It will only be necessary for them to consign their films to shipping agents who have been specially appointed in each of the countries to be responsible for bulk shipment to Venice and for re-distribution to the owners after the festival. These arrangements will, it is expected, prevent delays in the arrival of films.

New specialised cinema

LESLIE BLOND'S company, Liscard Road Cinema, Ltd. (proprietor of the Continental, Wallasey), has taken over the Hope Hall cinema, Hope Street, Liverpool, which will be reopened as a specialised theatre run on similar lines to the Continental.

The theatre will be redecorated, refurnished, and will probably be reopened in September. Seating accommodation will be reduced to 500.

Mr. Blond said that the Hope Hall will be run as a non-profit-making concern with programmes of a cultural nature, comprising films that are not normally shown at the ordinary cinemas. It is proposed to award cultural scholarships each year, as is done at the Continental. There will also be a cinema club.

Essoldo house closes

THE KOSMOS, Tunbridge Wells, has been acquired for development for commercial purposes and closed on Saturday.

On behalf of the Essoldo Group, the sale of the lease was transacted by Harris and Gillow.

CEA BRANCH REPORTS

Production Levy is criticised

YORKSHIRE.—Arising out of the report of the delegates on the last general council meeting, particularly in regard to the Production Levy and the Film Distribution Report, members of the branch at their March meeting under the chairmanship of J. X. Prendergast, had some very forthright criticisms of both items.

Of the Production Levy report it was stated with emphasis by several speakers that they were no longer able to pay either tax or levy, and that it should be made clear to government circles and those within the industry that "they should no longer go on thinking that we can pay."

One exhibitor said that independent exhibitors had for years been paying film production levy for films they had no chance of showing until the circuits had finished with them, and owing to the pattern of booking, got all there was to be got out of them. Even then they could only be booked at uneconomic and often outrageous prices.

The speaker continued that even now with taxation, production levy, S.O levy, and unfair booking conditions, it was obvious that the independents were being maliciously crowded and crushed out of the business. They were being unjustly and shamefully called on to pay production levy for films they could never get to show or, if they got them, could never make a profit on the booking. Other speakers voiced similar opinions.

A. S. Hyde, of Bradford, spoke of the extravagance and greed of authors, producers, and others who got out of the production levy funds very much more than they were entitled.

Surprise

He said it would surprise and stagger many MPs and many people in the industry if the figures were revealed of what authors, producers and others got out of the film production. He advanced the idea that the President of the Board of Trade should be asked in Parliament what was the percentage increase in 1959 as compared with 1950 in the following:

The amount paid to producers of British films from home and overseas earnings, including levy;

The amounts retained by distributors of British films;

The average net takings per cinema.

Mr. Hyde proposed that on behalf of the branch, Hugh Gaitskell, one of the Leeds MPs, should be asked to put these questions to the President of the Board of Trade. He suggested that the replies would not only be revealing, but would shake and stagger all concerned with the production levy.

The question, if asked by Mr. Gaitskell, would be a written one and as such, along with the answer, would be recorded in Hansard and would achieve the wide publicity it deserved. It would inevitably arise in the Budget debate and would throw a keen light on how and why so many exhibitors were in difficulties, particularly having to pay levy.

The chairman, J. X. Prendergast, asked for opinions on Mr. Hyde's proposal and the meeting after a short discussion decided that this proposal should go forward.

The meeting expressed the view that the position was getting desperate and nothing short of an examination of the figures at top level would reveal the unbalanced distribution of the cinema industry's income.

Exhibitors, it was stated, have had to pay increased wages, increased rates, and incidentals such as the increased price of carbons, and the examination of what exhibitors received today and what they received in 1950 would reveal the parlous state of the independent exhibitor.

When the meeting discussed the Film Distribution report there were again strong complaints at the present pattern of distribution which placed independent exhibitors at a serious disadvantage.

Acceptance

A. S. Hyde complained that there had been a tacit acceptance of a film time bar. "Much of our booking difficulties," said Mr. Hyde, "are due to the present system of simultaneous provincial release which might be advantageous to the circuit-houses in the centre of our cities, but which badly handicaps the smaller independent cinemas in the suburbs and surrounding districts. We need and want to get back to staggered provincial release."

The chairman reported with satisfaction, shared by all present at the meeting, that the CEA headquarters in London had accepted the branch's application for the branch to have the privilege (now that Leeds and Bradford branches had merged) of sending three delegates to the general council, and it was with great pleasure he proposed that A. S. Hyde should be the third delegate. The proposal was unanimously approved. Mr. Armitage was elected as deputy delegate.

Sheffield CEA told not to sign contracts

SHEFFIELD.—Members were advised at their monthly meeting not to sign the new standard contracts. Harold S. Gent, chairman, said General Council was not at all satisfied, either with the form of film distribution, or the standard contract.

Exception was taken to certain items in the distribution of films—that a renter could switch an exhibitor to another company's product.

There was also a clause regarding publicity, and they tried to make out that if they were not satisfied they could carry on with additional publicity and charge the cinema with it. They did not know local conditions as exhibitors did.

Subsequent runs.—There was also criticism of the holding up of films following the first run. Coun. Gent added that many knew of lapses of time between the first-run and subsequent suburban runs.

This was often caused by the efforts to get a second-run in the city centre, and, in fact, it made films old before subsequent suburban runs.

Coun. Gent said there were attempts to try to force those who had been accustomed to three-day shows to run six days and this was detrimental to their businesses.

Unfortunately, the renters were so short-sighted that they did not appreciate that in about 95 per cent. of the cases they were co-partners with exhibitors in the amount of money taken. These matters were being taken up and he could see there would be a really good fight.

Arnold R. Favell, secretary, said he thought a lot of the delay troubles were caused through copy shortages. Not enough were printed.

Hooliganism. — Regarding hooliganism in cinemas, Coun. Gent said he thought that most exhibitors suffered from this to a greater or lesser degree and it was proposed to draw the attention of the Association of Municipal Corporations to bye-laws.

Coun. H. Oliver's idea that the branch should get in touch with the local Watch Committee to have a suitable bye-law put into effect was agreed.

Mr. Favell reported that few had written regarding cars being able to park without lights in the suburbs, but more letters may come in. On the other hand some may have suitable car parks.

World Markets

U.S actors' strike is settled

NEW YORK.—The four-week-old actors' strike in the U.S has ended.

Terms reported include the Screen Actors' Guild to get a lump payment of three million dollars from the major studios through the Association of Motion Picture Producers. This will go into a proposed pension fund to put actors on a pension equality with the rest of the industry back to 1953.

Actors will get 6 per cent. of the producers' net—total TV gross less 40 per cent. for distribution—on films produced after Feb. 1, 1960, and released to TV.

Producers will pay the equivalent of 5 per cent. of all actors' salaries up to $100,000 into a jointly administered actors' pension, health and welfare fund.

Performers will get pay rises: actors employed by the day will go from $90 to $100 daily; weekly free-lance players from $300 to $350; stuntmen from $90 to $100 a day.

Under the terms of the three-year agreement, actors will not be paid extra for features shown on pay-TV and the original demand for a slice of TV royalties from features made since 1948 was abandoned.

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NATIONAL ALLIED'S emergency defence committee has raised the question of once again going to the government to seek aid and the elimination of exhibitor grievances against the distributors.

This course was temporarily side-tracked in the hope that industry unity would be achieved without resort to Washington, but, since this has not been realised, exhibitors may be forced to go to government.

The bulletin says that theatres are receiving "stale, dusty-musty shop-worn products" from the film companies. The distributors, it is charged, indulged in "inadequate print supplies, unrealistic terms, antiquated showcase theory and other practices" which were detrimental.

The board of directors met in Chicago last week and president Al Myrick had good hopes of pulling the divided exhibitor organisation together. He thought a solid unit should emerge from the sessions since there was much sentiment for a strong national organisation.

All of the units except two, Allied Motion Picture Theatre Owners of Western Pennsylvania and Independent Exhibitors of New England, were represented. These two withdrew from the organisation after last December's convention in Miami, because of dissatisfaction with certain policies of the group.

Other matters scheduled for discussion were local film merchandising plans, the American Congress of Exhibitors and availability of product.

A show of strength was made when the meeting got under way, as each of the units represented pledged unqualified support and co-operation to the administration.

Future conventions were set. This year's conclave is to be held in Chicago on November 6 to 9. Next year's will be in Las Vegas, Nevada, in either October or November.

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THE All American Press, a group of multi-lingual papers, has named "Ben-Hur" the best picture of 1959.

Paul Muni and Audrey Hepburn were named best actor and best actress for their performances in "The Last Angry Man" and "The Nun's Story" respectively. Honoured as outstanding newcomers were Shoshans Damari for "Hatikvah," and Susan Kohner and Sandra Dee for "Imitation of Life."

"Sapphire" was named the best imported film, while the best foreign language award went to "Black Orpheus." Billy Wilder was cited as best director for "Some Like it Hot."

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AN UNUSUAL step in picture promotion took place last week when advertisements appeared in 15 major newspapers in New York, Chicago and Los Angeles, reaching nearly 30 million families, announcing the start of filming of "Exodus" in Israel. They stated that the film will open in these cities in December and that tickets were now on sale for each of the opening engagements.

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IN LESS than five months "Ben-Hur" has grossed close to $6,000,000; is now playing to virtual capacity in its first 27 engagements, and is set to open in an additional 45 cities before July 4.

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AFTER 33 years of operation, the Roxy Theatre closed its doors last week for the last time. The final film to play the world-famous house was the British-made production, "The Wind Cannot Read."

The theatre will be torn down in about 60 days to make way for a 900-room addition to the neighbouring Taft Hotel which will also contain a 600-car garage.—**Mel Konecoff.**

British films growing in popularity

PARIS.—France produced 137 films last year: 110 were purely French or co-productions in which France actually produced the film although there was a foreign financial contribution.

The remaining 27 films were also co-productions where France contributed money but did not produce the film. Of these, 25 were made with Italy and two with Germany.

America, of course, claims the lion's share of dubbing licences, 112; but Britain came next with 38. This is of particular interest and clearly shows that British films have really caught the imagination of the public and are making an impression. Never before have British films been so well placed.

The Germans had only 26 dubbed films and the Italians 12. This was not surprising, since Italy was at the top of the co-production line.

Surprisingly, however, the Russians lost grip. Only six Soviet films were dubbed, as were six Spanish.

Last year original version films grew less popular outside the "West End" first run houses.

The Americans showed only 12 films in their original version and the British only three. The Swedes showed five, Russia four and Japan three.

Undoubtedly the fight to free imported films from dubbing restrictions will now be carried on with more enthusiasm than ever. The figures show that the public wants dubbed films and the exhibitors, who want restrictions lifted, may be expected to take sides with the Americans who are, of course, leading the fight.

Ostensibly exhibitors, producers and distributors form a common front. The fight for decreased taxation makes this necessary but if taxes are reduced, as indeed they probably will be, the exhibitors will certainly want more dubbed product despite the objections of the producers.

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SO FAR 29 nations have announced their intentions to send films to Cannes: the Festival starts on May 4.

Altogether 16 full-length features have been registered, as well as 16 documentaries, though this does not mean that all countries are showing one long and one short. Some are showing only one full length film and some are showing two shorts: one thing seems pretty sure, greater interest than ever will be shown in short subjects this year.

In France, if not elsewhere, shorts have become a very ticklish problem. Exhibitors are much in need of first-class short subjects.—**Henry Kahn.**

Tax reduction is discussed

BONN.—A general admission tax reduction is now a possibility in North Rhine-Westphalia, one of the West German federal states and heaviest populated industrial area.

A revision of the area's admission tax structure was promised by a spokesman of the local government, who warned exhibitors that the decrease in audience figures was not only attributable to competition from TV and from changes in sparetime spending but also to "low quality levels of many German pictures."

The government speaker indicated that an tax reduction would not benefit all pictures shown. It would rather mean more special tax concessions for pictures having the official "valuable" censor rating. The speaker said that any future tax reduction could not prevent a general decrease in the number of cinemas, which must, according to the German official, "decrease to fit the new attendance level."

Admission tax is regulated in West Germany on a local (not national) basis. If a tax reduction in North Rhine-Westphalia came into effect

other German areas are most likely to follow the trend and a general tax rate decrease would be the consequence.

German exhibitors, meantime, are preparing for local tax protests.

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GERMANY'S first drive-in was opened on April 1, near Frankfurt-on-the-Main. It has a capacity of 1,100 cars and is operating on a basis of two daily shows. Screen is 108 feet wide and 51 feet high. Admission price (at DM 2.75) is about twice the usual German rate. Admissions are collected per patron, not per car. It is owned by Mr. Passage, a South African national, who is said to operate a number of additional drive-ins in his own country.

Earlier plans to introduce drive-ins in Germany by MGM's German branch were shelved with the explanation that the country's adult-rating system for motion pictures would cut out young audiences and would thus make operation of a drive-in unprofitable in Germany.

The new Frankfurt operation is thus looked upon by the local industry as an important experiment.

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ONE of West Germany's four German motion picture trade papers, *Der Neue Film*, has merged with *Filmwoche*, Karlsruhe.

The latter publication will assume editorial and advertising functions of DNF. Shrinking of West Germany's film trade advertising volume by 30 per cent. over the last few years was given as an explanation for the move.

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HOLLYWOOD'S German screen time share was at a steady rate of 28.3 per cent. in February, according to *Filmrennen* statistics. One year ago the share was 26.6 per cent. British films remained at about 6.3 per cent., at the same time, while German pictures hit a seasonal low of 41 per cent. (44.7 per cent., one year ago).

Most spectacular gain, due to a number of highly attractive feature films, was noted in February for French pictures which were up at 13 per cent. from 9 per cent. Italian films registered a nominal 2.7 per cent., hitting a three-year low and indicating that Italian films are by far the weakest attractions from the ECM area in Germany.

MGM was the most successful American company operating in Germany, occupying 5.1 per cent. of the February screen time. The Rank Organisation was second with 4.8 per cent. among non-German companies.

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A TOTAL of 42,894,678 cinema tickets were sold last year by Vienna's 107 motion picture theatres, according to official statistics.

This is a decrease of 2.7 million tickets against the 1958 total. The downward trend accelerated considerably during the second half of 1959, according to the survey. Similar trend is believed to have influenced cinema going outside Vienna as well.

Most spectacular success under these adverse trends was by Hollywood pictures last year, according to the official data. There were 13 Hollywood pictures among the top 100 in Vienna last year against only nine American films one year before.

Other national film industries exporting to Austria did not have enough top pictures to counter the trend (except Britain; there were four British films among the top 100 in 1958 and in 1959).

Hollywood again continued as the most important supplier of pictures for Austrian theatres. Other principal sources were Germany, France, Britain, Italy, Austria and, as a surprise to local observers, the Soviet Union.—**Gustav Genschow.**

Excise duty on all Indian pictures

BOMBAY.—The Finance Minister has now made it clear that the proposed Excise duty on pictures applies to all films produced and released in India.

He told a deputation of industry leaders that it had been estimated that the proposed scale of duty would produce four times the amount that the government required. Accordingly, he proposed to reduce the scale.

The result was that the industry had to agree to the duty in principle, though release of new pictures has been delayed until the question is finally settled on the return of the Minister from Pakistan where he is having negotiations with his counterpart.

Employees in studios all over India are worried in case certain studios use the new duty as an excuse to lay off staff or reduce wages.

The Minister feels justified in imposing the duty because it shortens the length of films produced in the country, and also limits the number of producers and films. This is essential if the industry is to stand on its feet again.

The duty will work out at 800-1,000 rupees per print, depending on the number of prints released.

In addition, the Finance Ministry also proposes to license producers at a fee of 1,000 rupees.

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UNDER the new trade agreement between India and Pakistan the import value of Indian pictures into Pakistan has been raised from 20 million rupees to 41 million rupees, which means that Indian producers can now sell double the number of Indian films to Pakistan.

This liberalisation has been made necessary by the fact that Pakistan produces only an average of 35 pictures a year and the exhibition trade there requires at least 400 pictures a year.

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THE Madhya government has proposed increasing entertainments tax from 25 per cent. to 33 1/3 per cent. on all admissions higher than a rupee. Exhibitors have reacted sharply to this and have submitted a memorandum to the State's Finance Minister protesting that even the 25 per cent. tax presently levied is a burden on the industry.

The West Bengal government, on the other hand, has abolished entertainments tax on stage performances inside Calcutta municipal limits.—**N. V. Eswar.**

Stricter censorship in Israel

TEL AVIV.—The recent anti-Semitic outbreaks in Germany and other parts of the world has brought about renewed requests for the banning of German-made films in Israel, and the Israeli cabinet has been considering the formulation of a policy.

It is also reported that Moshe Shapiro, the Minister of the Interior, is considering a much stricter policy as regards censorship in general.

Mr. Shapiro is head of the National Religious Party in the present Coalition, and this policy is of course, in line with his party's stand on the question of sex, nudity, etc.

Another question recently raised in the Israel Knesset (Parliament) was that of the censorship of film posters, when a request was made for the Board of Censors to exercise stricter control on the posters exhibited outside cinemas.

The speaker claimed that it was useless classifying films as for "adults only" when the posters and stills could have a corrupting effect on children.

The Minister of the Interior replied that under Israeli law all advertising material had to be passed by the Board of Censors in the same way as the film itself, and any cinema owner exhibiting such material that did not bear the approval stamp of the Board, was liable to prosecution.—**J. Hanson.**

Eire's TV service and the cinema

DUBLIN.—The Dail (Parliament) has been very conscious of the effect which the coming of the Republic's TV service is likely to have on cinemas in Ireland. They have been kept constantly informed of the position as it has been influenced by the opening of Ulster TV in Northern Ireland, and of the impact in the UK and elsewhere.

The effect of this was clear during the debates on the Broadcasting Authority Bill and a minister remarked that the cinema industry had recognised the inevitability of the coming of television and the fact that there would be room for both.

He did not add that the Theatre and Cinema Association (Ireland) had declared that there would only be room for both when entertainments tax was abolished.

The Minister did add, however, that the claim for a reduction of entertainments tax was a matter for the Minister of Finance and while he could not forecast what decision would be arrived at, the matter would have to be reviewed each year as the television service developed.

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FOUR OFFICIALS of the Cinemas Branch of the Irish Transport and General Workers' Union, including the president (Frank O'Toole) and secretary (Frank Robbins), spent several days in Manchester and London during March on a survey of the labour content of TV operations, both live and filmed. No official comment has yet been made on their visit, but it is also believed to have been concerned with the employment of ITGWU members as part of camera crews working at Ardmore Studios.—**Maxwell Sweeney.**

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*And Women Shall Weep (Rank)—British	65 min. (A)	Ruth Dunning ... Richard O'Sullivan Max Butterfield	Taut domestic melodrama concerning forthright working-class mother who puts hoodlum son where he belongs. Tale topical, types stoutly drawn, moral sound and ending pat	Good quota "second" (C)
*† Circus of Horrors ... (Anglo Amalgamated)—British	91 min. (X)	Anton Diffring ... Erika Remberg Yvonne Monlaur	"Big top" Eastman Color thriller of brilliant but barmy plastic surgeon meeting his doom while running travelling show. Anton Diffring convincing, support competent, direction shrewd, horrors offset by circus acts, finale hectic	Cast-iron British box-office blood curdler (NC)
Crimson Kimono, The (Columbia)—U.S.	81 min. (A)	Victoria Shaw ... Glenn Corbett James Shigeta	"Who-dunnit" with racial overtones, hingeing on American and Japanese detectives' rivalry for white girl. Story confusing and uneven, but acting above average and cross-section of Los Angeles Oriental quarter effective	So-so "second" (C)
*League of Gentlemen, The (Rank)—British	116 min. (A)	Jack Hawkins ... Nigel Patrick Richard Attenborough	Suspense melodrama about one-time army officer and other ex-officers who plan "perfect" hold-up, but come a cropper after clearing the last fence. Yarn skilfully spun, characterisation first-class, direction resourceful, humour neat, sex angle snappy, dialogue crisp, detail fascinating and penultimate tension terrific	Excellent British general booking (C)
One Fine Day ... ... (Grand National)—U.S	42 min. (U)	Commentary by E. V. H. Emmett	Natural history featurette covering wild life in meadow, forest, glen and pool. Photography brilliant, editing smooth, and commentary both informative and entertaining	Good "second" (CC)
*Operation Cupid ... (Rank)—British	65 min. (U)	Charles Farrell ... Avice Landon Wallas Eaton	Diamond-cut-diamond comedy concerning slick guys who win matrimonial agency at cards, but nearly end up losers. Cast eager and resourceful and staging good, but humour somewhat laboured	Fair average quota "second" (C)
Pay Off, The ... ... (Grand National)—U.S	64 min. (A)	Ed Nelson ... John Brinkley Pat George	Pint size "cops and robbers" about youth's avenging of father's murder by crime syndicate. Characterisation sturdy, romantic touches apt, climax suspenseful and backgrounds realistic	Usable tough joint "second" (C)
*†Peeping Tom ... ... (Anglo Amalgamated)—British	107 min. (X)	Carl Boehm ... Moira Shearer Anna Massey	Psychopathic thriller, photographed in Eastman Color, illustrating case history of brilliant young photographer turned pornographer and sadistic killer. Tale thoughtful as well as sensational, Carl Boehm outstanding, romance and humour appropriate, and climax both tragic and showmanlike	First-rate British "shocker" (NC)
†Toby Tyler ... ... (Disney)—U.S	96 min. (U)	Kevin Corcoran ... Henry Calvin Gene Sheldon	Period "big top" Technicolor comedy melodrama covering orphaned boy's adventures with travelling circus. Kevin Corcoran and chimp co-star thoroughly entertaining, direction uninhibited sentiment popular, highlights exciting, and atmosphere and detail effective	Very good family and kids' holiday fare (CC)
Untamed Women ... (E. J. Fancey)—U.S	51 min. (U)	Dana Wilson ... Mort Thompson Lewis Wilson	Jungle extravaganza pivoting on brush between white hunters and white women savages, seeking husbands. Tale preposterous and characterisation crude, but incidental animal "shots" authentic and unintentional humour welcome	Small hall "novelty" booking (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE † IN COLOUR

The League of Gentlemen

Rank. British (A). Featuring Jack Hawkins, Nigel Patrick and Richard Attenborough. Produced by Michael Relph. Directed by Basil Dearden. Screenplay by Bryan Forbes. Director of Photography, Arthur Ibbotson. Musical Director, Philip Green. 10,440 *feet. Release April* 18, 1960

SUSPENSE melodrama, brilliantly carpentered from a box-office blue-print. It concerns an ex-regular army man who, goaded by his country's ingratitude, forms a crime syndicate from discredited ex-officers and organises a raid on a City bank, only to come a mighty cropper after clearing the last fence. The main male characters are widely diversified and flawlessly portrayed, but Jack Hawkins, seen as the leader, dominates the operation, effected with military precision. His authority, coloured by a keen sense of humour, puts the seal on the finest adventure thriller unveiled for many a day. Great stuff, it'll intrigue and grip all ranks and both sexes. Excellent British general booking.

Story.—Ex-Lieutenant-Colonel John Hyde British to the core, but mad at being bowler hatted, plans a fabulous City bank robbery. He shrewdly selects his aides from a group of forme officers not exactly gentlemen. They include Race, a transport wizard, who he makes his second-in-command; Weaver, a bomb disposal expert; Lexy, skilled in electronics; Rutland-Smith, a slick guy; Porthill, a Bisley prize

continued on page 24

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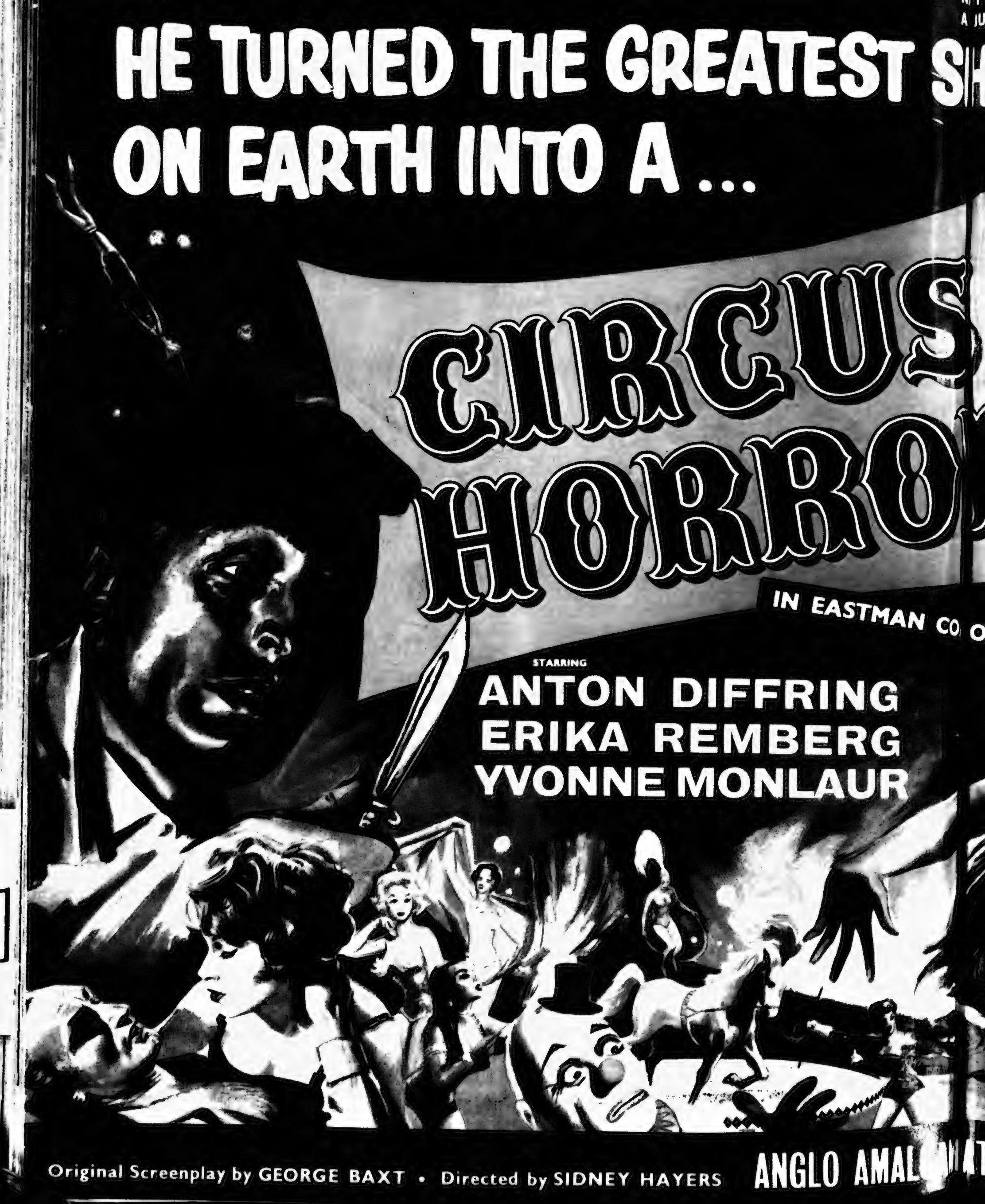

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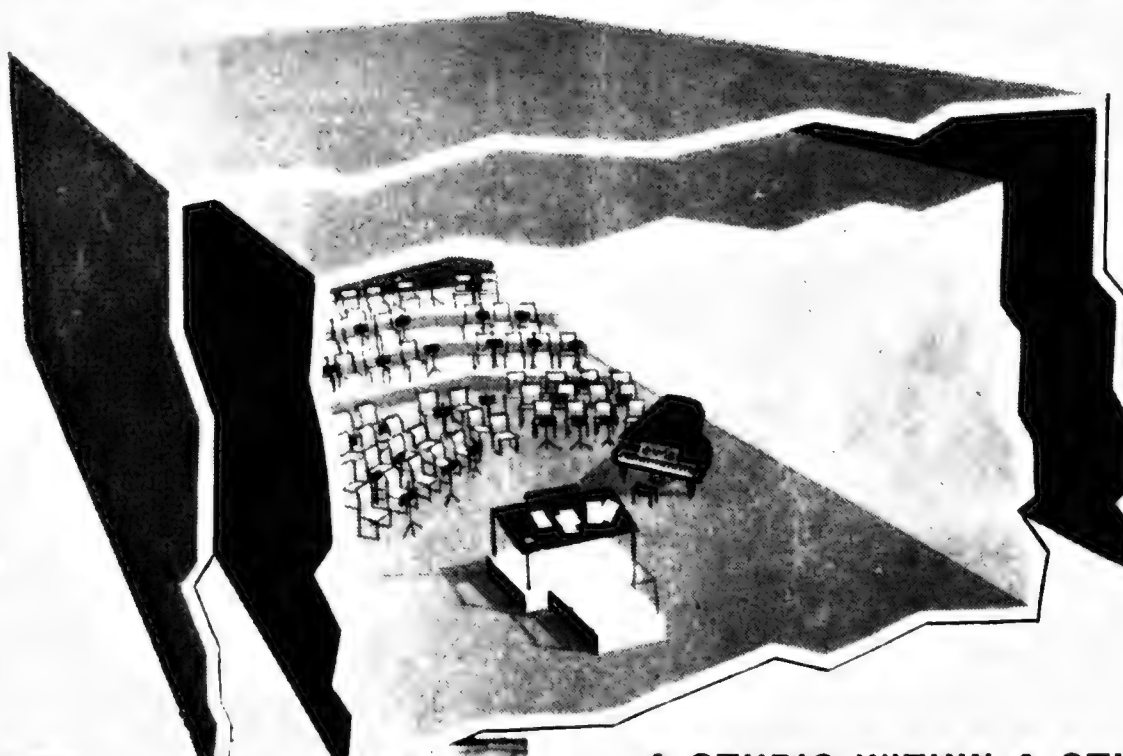

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Your Films

by JOSH BILLINGS

West End

THE TRADE'S verdict on "The Last Angry Man" (Columbia), this year's Royal Performance film, is that it's very good of its type, but hardly the ideal picture for such an important and festive occasion. Before criticising the selection committee it is only fair to point out that it had little to choose from. Apparently, producers and renters think twice about holding up or hurrying up a film for the Royal Performance.

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"CAN-CAN" (Twentieth Century-Fox—Todd-AO), gay musical endorsed by high- and low-brow alike, recently arrived at the Metropole, Victoria, which, by the way is on Buckingham Palace's doorstep; "Once More, With Feeling" (Columbia), Kay Kendall's brilliant swan song, was unveiled last Thursday before Princess Margaret at the Leicester Square Theatre; and "The League of Gentlemen" (Rank—British), a marvellous thriller, opens at the Odeon, Marble Arch, today. Each one of these pictures is more suitable for the Royal Performance than "The Last Angry Man," but none was submitted.

So again I say, don't shoot at the selection committee, it, like the proverbial pianist, did its best.

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"THE LAST ANGRY MAN," a melodrama based on the life of a dedicated Jewish doctor, is playing continuously at the Columbia Theatre, Shaftesbury Avenue, but prior to last Friday it was shown at special performances for Jewish charities. Since the hard core of the West End's moneyed weekend audiences is predominantly Jewish, it's too early to say if "The Last Angry Man" will stand on its own feet. It won't be Paul Muni's fault if it doesn't, but the vital problem is how does this great actor rank among the modern generation, weaned on broad comedy, rock 'n' roll and horror?

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WITH A FEW ungracious exceptions, the critics unreservedly praised Kay Kendall's performance in "Once More, With Feeling" (Columbia). Are the cash customers coming for the comedy? Equally important, are they liking it? The answer to both questions, given me by Jack Palmer, who manages the Leicester Square Theatre where the film has started a month's run, is emphatically "yes." They're queueing to pay homage to Kay.

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THE WARNER theatre is practically opposite the Leicester Square Theatre and laughter echoes from its rafters, too. The cause? "School for Scoundrels" (Warner-Pathe — British). The Gamesmanship comedy is the biggest success the Warner Theatre has had since "The Nun's Story" (Warner-Pathe) and that was not only a very different cup of tea, but one served at separate performances at increased prices.

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"SEVEN THIEVES" (Twentieth Century-Fox—CinemaScope) took a flyer at the Odeon, Leicester Square. Incidentally, the colourful and intriguing suspense melodrama owes much of its success to a grand performance by veteran Edward G. Robinson. What with him and Paul Muni back in circulation, it really seems like old times.

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THE PARAMOUNT "double bill," "Heller in Pink Tights" (American) and "Women Are Weak" (French), hasn't done too badly at the Plaza. A prodigious programme, it offers patrons not just an afternoon or evening out, but darned nearly a day! On Thursday, "Peeping Tom" (Anglo Amalgamated—British), an exciting psychopathic thriller, moves in. How will it do? How can it fail with such a title?

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UA's "Summer of the Seventeenth Doll" (British) leaves the London Pavilion on Thursday. The flawlessly acted Australian low-life comedy melodrama got by, but many expected it to stay longer. It's followed by "Circus of Horrors" (Anglo Amalgamated—British), a "big top" Eastman Color chiller containing everything from gals to gore. The last-named will not be press shown, which is just as well, since even the few macabre touches in "Sleeping Beauty" made one famous critic blanche. Sensitive chaps these long-haired boys!

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ALTHOUGH "Hound Dog Man" (Twentieth Century-Fox—CinemaScope) was quickly off the mark at the Odeon, Marble Arch, it had some difficulty in getting its second wind. Today, "The League of Gentlemen" (Rank—British), a thriller about an organised bank robbery, takes over. Made by Allied Film Makers, a company with Jack Hawkins, Michael Relph, Basil Dearden, Richard Attenborough, Bryan Forbes and Guy Green on its Board, "The League of Gentlemen" looks all over a winner. Grab it!

\+ + +

MIXED NOTICES were given "Please Don't Eat The Daisies" (MGM—CinemaScope), a comedy which pokes fun at the critics. Obviously, many of those who take sadistic pleasure in knocking films are unable to enjoy a joke against themselves, but happily it's tickling the public. Believe me, "Please Don't Eat The Daisies" isn't letting the grass grow under its feet at the Carlton, Haymarket.

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"SINK THE BISMARCK!" (Twentieth Century-Fox—CinemaScope—British) is now riding high at the Rialto, Coventry Street. It's generally released, but can afford to thumb its nose at its own opposition.

\+ + +

THE SECOND triumphant visit of "I'm All Right, Jack" (British Lion—British) to Studio One, Oxford Street, ends today. "Toby Tyler" (Disney), a jolly circus comedy melodrama, tailor-made for the holiday and family trade, is due in on Friday.

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TALKING of holidays, "Ben-Hur" (MGM—Camera 65—Panavision), "South Pacific" (Twentieth Century-Fox—Todd-AO), "Gigi" (MGM—CinemaScope), "Solomon And Sheba" (United Artists—Super Technirama 70) and "Can-Can" (Twentieth Century-Fox—Todd-AO) are all practically booked up for Easter.

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GALA'S "double bill," "The Sins Of Youth" (French) and "Travelling Light" (British), continues to collect a pretty penny at the Cinephone, Oxford Street. The independents are going for this combination.

On release

BAD NEWS travels fast and by Wednesday of last week Wardour Street buzzed with the intelligence that "The Angry Silence" (British Lion—British) was sinking fast, but the film took a sensational turn for the better on Thursday, and I can assure you it ended the first leg of its London runs easily on the right side. The cause of its wobbly start was, they tell me, lack of star values, which a marvellous press failed to counter, but the best advertisement of all, word-of-mouth, furnished the right tonic. "The Angry Silence" may yet be something really to shout about.

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"OUR MAN IN HAVANA" (Columbia—CinemaScope—British) is not quite living up to its West End reputation. It enjoyed a marvellous season at the Odeon, Leicester Square, but has encountered sales resistance from industrialites.

\+ + +

THE LATEST Sellers' comedy, "The Battle Of The Sexes" (British Lion—British), another horses-for-courses proposition, opened promisingly in good- and high-class halls. The "ninepennies," however, prefer Sellers without polish.

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"HAPPY ANNIVERSARY" (United Artists) was a little disappointing, but ended on the right side. Hopes for the comedy were raised too high because it co-starred David Niven and Mitzi Gaynor.

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SO FAR "Your Money Or Your Wife" (Rank—British) hasn't made a big impact on the box-office. The film is good in parts, but, let's face it, it's hardly a vintage comedy.

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"JAZZ BOAT" (Columbia—CinemaScope—British) contains romance, comedy, crime and song. Variety has billowed its sails and it should make harbour with some "perks" in its hold.

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NO SIGNS yet of "Bluebeard's Ten Honeymoons" (Warner-Pathe—British) making a penultimate spurt. It has a good title and cast, but its script, neither witty nor thrilling, is letting it down.

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"THE BRAMBLE BUSH" (Warner-Pathe) started slowly and never accelerated. It's got an A certificate, but was, apparently, too sexy, anyway for average suburban audiences.

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THE Rank-Miracle X certificate "double bill," "Too Young To Love" (British) and "Assault In Broad Daylight" (Swiss), has sex, but is sociological rather than sensational. The programme definitely paid off.

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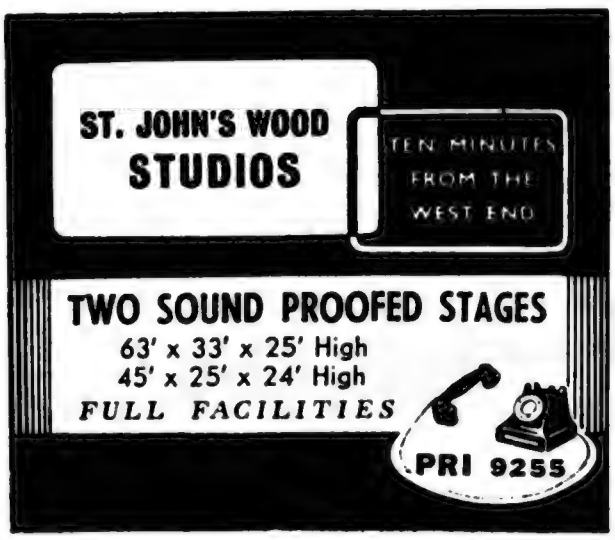
"INN FOR TROUBLE" and "And The Same To You," the Eros all-star British laughter set-up, certainly clicked in pre-release spots. It went out on the ABC circuit last Sunday and the takings were most encouraging. I know that there is only one Sunday per week and that heavy receipts on the Sabbath are the rule not the exception, but I've an idea this shrewdly balanced bill—devised by Vic Comer—will stay the course. Come to think of it, Eros is due for a big win.



RENTERS' NEWS

'Circus of Horrors' to open at Pavilion

ANGLO'S "Circus Of Horrors" will open at the London Pavilion on Friday (April 8).

"Circus Of Horrors," produced by Julian Wintle and Leslie Parkyn and directed by Sidney Hayers, stars Anton Diffring, Erika Remberg and Yvonne Monlaur. The supporting cast is headed by Donald Pleasance, Jane Hylton, Conrad Phillips, Kenneth Griffith, Vanda Hudson, Yvonne Romain and Colette Wilde.

'Scoundrels' is a hit for Warner-Pathe

WARNER-PATHE'S comedy "School for Scoundrels" has recorded smash-hit business during the opening week of its run at the Warner Theatre, Leicester Square.

Apart from "The Nun's Story"—which played to booked performances—"School for Scoundrels" has already proved to be Warner's top box-office draw in more than 18 months—the opening week's business is the best since August, 1958.

Based on Stephen Potter's books on "one-upmanship," or "how to win without actually cheating," "School for Scoundrels" is scheduled for general release next month.

A nation-wide tie-up with the Austin Motor Company has been put into effect by Warner-Pathe for the picture.

The link-up is with the motor company's Healey 100 sports car driven by Ian Carmichael in the film.

Throughout the country, motor showrooms selling this car will be displaying multi-coloured quad posters giving full publicity to both the car and the film.

Starring Ian Carmichael, Terry-Thomas, Alastair Sim and Janette Scott, "School for Scoundrels" was produced by Hal E. Chester and directed by Robert Hamer.

'Peeping Tom' for Picture Parade

AN INTERVIEW with star Moira Shearer and an excerpt from Anglo Amalgamated's "Peeping Tom" will be featured on the BBC television programme "Picture Parade" on Tuesday (April 12).

On the other channel more Anglo Amalgamated product will be featured on April 14, when Associated Rediffusion will feature all the Peter Rogers "Carry On" productions in a programme entitled "Close-Up on the Carry Ons."

Not at all quiet on 'Western Front'

EROS'S "All Quiet on the Western Front" has just concluded a very successful four weeks run at London's Cameo-Poly, Regent Street.

Although only scheduled to run for two weeks, business was so good that the picture was retained for a further two weeks.

Exceptional business has also been recorded wherever the picture has played. Liverpool, Derby, Glasgow and Edinburgh have all "chalked up" excellent returns.

Last week the picture was playing at the Queens, Bayswater; Empire, Islington; Regal, Sidcup; Regal, Hammersmith; Savoy, Burnt Oak; Essoldo, Caledonian Road; Regal, Harringay; Granada, Epsom.

'I'm All Right, Jack' is still going strong

"I'M ALL RIGHT, JACK" has played to more than 82 per cent. of capacity for three weeks in one of Stockholm's top theatres—and it is still going strong.

In Auckland, New Zealand, sell-out performances followed a big publicity campaign which was highlighted by a "strike" march of Auckland University students.

In London the film still means big business. At Studio One, the second week of the film's return run was bigger than the first—and now it has been retained for another two weeks.

That comes after an initial 15-week run at Studio One. The boom was boosted by last week's twin awards to "I'm All Right, Jack." The British Film Academy's best-actor-of-the-year award went to Peter Sellers for his performance as shop steward Kite. And the film also won the year's best-screenplay award.

Another honour for 'Room at Top'

THE Motion Picture Critics and Commentators of America have placed the British film "Room At The Top" sixth in the Ten Best Films of 1959.

"Room At The Top" is a Romulus Film, produced by John and James Woolf, directed by Jack Clayton and adapted for the screen by Neil Paterson from John Braine's novel. It stars Simone Signoret, Laurence Harvey and Heather Sears.

Eros comedies hit the jackpot

EROS'S comedy programme "Inn for Trouble" and "And the Same to You" has hit the jackpot at pre-release situations.

The Ritz, Bradford, recorded the highest "take" ever for an Eros programme. The Ritz, Leeds, easily beat "A Cry from the Streets." The Westover, Bournemouth, recorded almost the same figures as "Cry" which played "in season." The Rex, Bedminster; Playhouse, Colchester; Whiteladies, Bristol; and Carlton Boscombe; all played to phenomenal business.

The programme began ABC circuit release last Sunday (April 3).

'Tiger Bay' enters Spanish festival

RANK'S "Tiger Bay" has been submitted as an entrant for the Fifth International Week for Religious Films and Films with Human Value which is to take place in Valladolid, Spain, from April 17-24.

At last year's festival the first prize went to the British film—"The Prisoner."

continued on page 26

Production

by BILL EDWARDS

RE-SHOOTING of Hong Kong locations on Paramount's mammoth "The World of Suzie Wong" are scheduled for the end of this month—with a new Suzie, Nancy Kwan, and a new director, Richard Quine.

A complete unit, headed by producer Hugh Perceval and executive producer Ray Stark, will be flown out along with more than four tons of equipment.

Although it will be necessary to reshoot only the sequences in which the former Suzie, France Nuyen, appeared it is estimated the unit will be on location for at least two to three weeks.

Ill-fated

"The World of Suzie Wong" has been one of the most ill-fated British productions of recent years.

The withdrawal of France Nuyen from the cast meant a hold-up of several weeks, and there were further complications when director Jean Negulesco quit the production. Nancy Kwan was also out of the cast for five days when she developed an eye infection.

\+ + +

"PICCADILLY THIRD STOP," now filming at Pinewood, is the second taking-the-lid-off London story to be scripted by Leigh Vance and produced by Norman Williams for the Sydney Box Group.

The first, "The Shakedown," explored the dark, under-exposed world of the phoney photographic models business. "Piccadilly Third Stop" moves to the other end of the scale, into the brightly lit but equally illegal world of West End "chemmy" parties.

Nothing spared

And nothing has been spared to give complete authenticity. A dozen real life Chelsea set characters were brought in for the gambling scenes. Big names from society gossip columns acted as technical advisers.

(The union too insisted on reality—and four of the players had to join Equity before being allowed before the cameras.)

The cast is headed by Terence Morgan, Yoko Tani, Mai Zetterling, William Hartnell and John Crawford with guest star Dennis Price.

Significance

Significance of the title? Piccadilly Third Stop is Knightsbridge tube station and it's from there that crooks led by Morgan attempt a £100,000 safe robbery which is the climax of the picture.

"Piccadilly Third Stop" is directed by Wolf Rilla, an increasingly sought after director who has been dividing his time recently between making films in this country and Germany.

He has just returned from making an important feature in Germany, and will probably go back in the early summer to make another.

"I have been wanting the chance to work on the Continent for a long time," said Rilla, "and the way was paved when 'Bachelor of Hearts' was shown there.

"It's a well-known fact that the future of the industry is probably tied up with foreign co-productions, and I want to familiarise myself with the Continental way of working as far as possible."

\+ + +

"OSCAR WILDE"—Vantage Films' rival to Warwick's "The Trials Of Oscar Wilde"—began filming at Walton Studios on Monday with an impressive cast headed by Robert Morley, Phyllis Calvert, Ralph Richardson, Dennis Price and John Neville.

It is produced by William Kirby and directed by Gregory Ratoff with Jo Eisinger—who wrote the script—as executive producer.

Georges Perinal is lighting and the art director is Macgregor Scott.

\+ + +

JOHN BRABOURNE and Lewis Gilbert—the team which made "Sink the Bismarck!"—are to produce and direct "The Patriots" for Anglo Amalgamated. As I reported last week, Nat Cohen and Stuart Levy bought the James Barlow best-seller in the face of strong competition and plan to have it in production towards the end of the year.

\+ + +

FOR THE second time this year a novel written by a Nottingham author has brought film cameras to the city.

D. H. Lawrence's "Sons and Lovers" was part-shot there. This week locations started on Woodfall's production for Bryanston "Saturday Night and Sunday Morning," which is based on Alan Sillitoe's novel.

PINEWOOD TRIO

"Piccadilly Third Stop," a Sydney Box Group production for Rank release, is now being filmed at Pinewood. Pictured here are three of the production team—producer Norman Williams, director Wolf Rilla and Leigh Vance who wrote the script

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COLUMBIA TRADE SHOW FOUR BIG ONES THIS WEEK

Star-Studded Box-office attractions

During the coming week Columbia Pictures are trade showing in London four films with top entertainment value, all of which are set for release during the months of May, June and July. All trade shows will take place at Columbia's Private Theatre, 142 Wardour Street, W.1. Exhibitors can look forward to seeing an exciting range of star-studded box-office attractions.

JAMES STEWART
THE MOUNTAIN ROAD 'U'

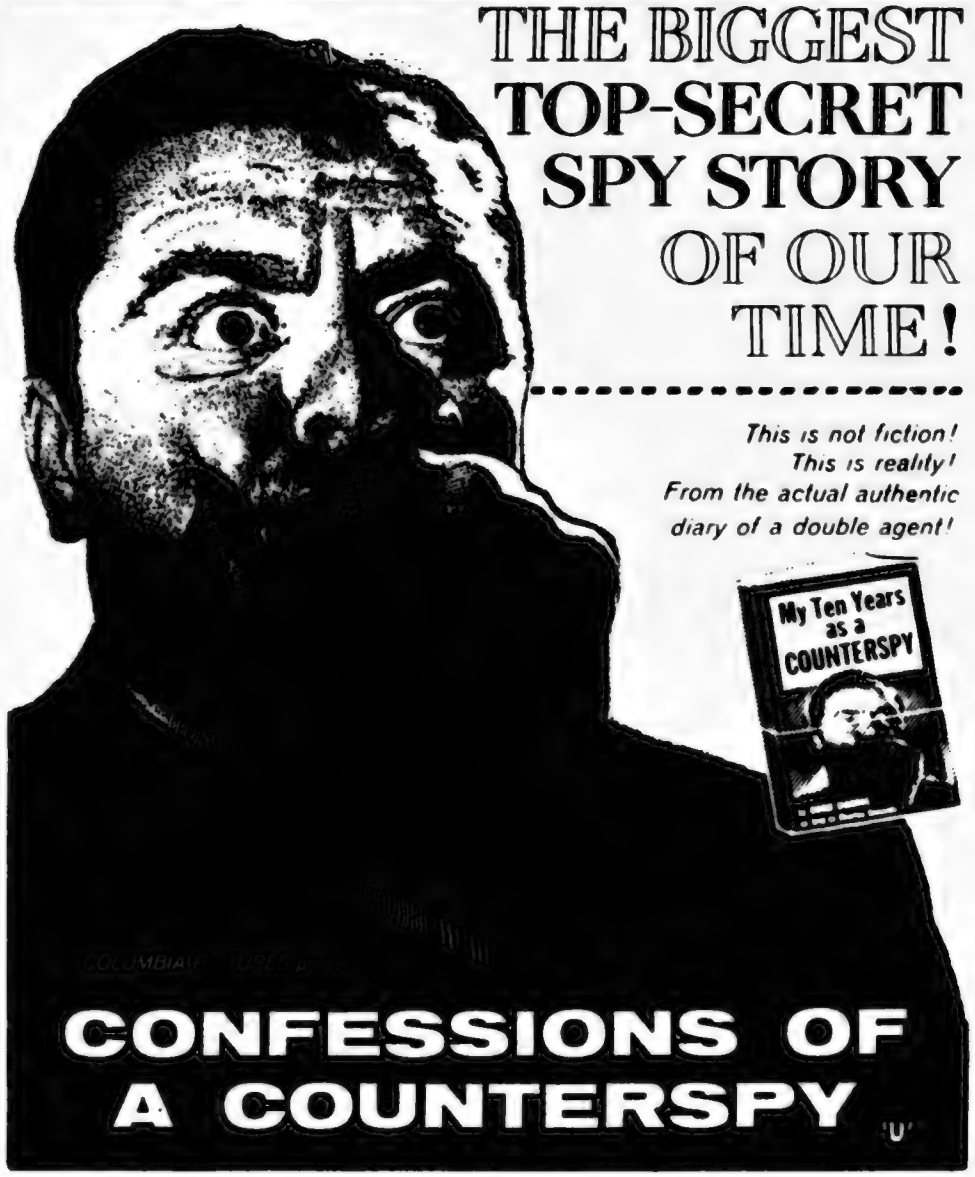
co starring
LISA LU · GLENN CORBETT · HENRY (HARRY) MORGAN · with FRANK SILVERA · JAMES BEST
Screenplay by ALFRED HAYES · From the novel by THEODORE WHITE · Produced by WILLIAM GOETZ · Directed by DANIEL MANN

ODEON *Leicester Square* — MAY 12

"The Mountain Road," William Goetz' production starring James Stewart and a new Oriental star, Lisa Lu, is the story of how one man, Major Baldwin (James Stewart), found that elusive and most rewarding emotion—compassion. Set in the West of China during the closing stage of World War II, "The Mountain Road" tells how an American demolition team are charged with blowing up bridges, roads and villages in the path of oncoming Japanese troops. It is a drama packed with explosive excitement and human emotion. The picture will be trade shown at 10.30 a.m. and 2.30 p.m. on April 11.

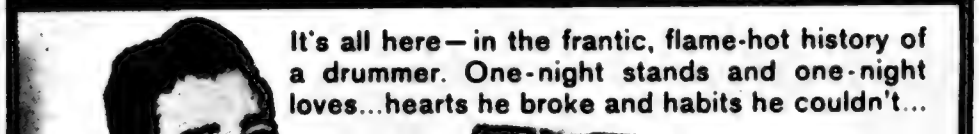
Three of today's top Hollywood personalities, Dean Martin, Tony Curtis and Janet Leigh, star in the year's zaniest comedy, George Sidney's "Who Was That Lady?" the uninhibited story of a lady who didn't know whether to believe her husband or her own two eyes. Dean Martin sings the title song and Andre Previn plays and composed the music. "Who Was That Lady?" is trade shown at 10.30 a.m. and 2.30 p.m. on April 12.

Set as a double-bill programme and offering cinemagoers the unique combination of espionage thrills and tuneful panorama of the Jazz Age are Louis de Rochement's "Confessions of a Counterspy," with Ernest Borgnine and Kerwin Mathews, and Philip A. Waxman's "Drum Crazy," with Sal Mineo, Susan Kohner and James Darren. The former is the amazing, heart-in-mouth true spy story of film producer Boris Morros, and his adventures as a spy and counterspy within the framework of the Soviet espionage system. "Drum Crazy" tells of the life and times of one of the greatest of all jazzmen—drummer Gene Krupa. Packed with musical hits, "Drum Crazy" traces the dizzy career of the young Krupa, the man who made his drums reveal the bitterness, happiness and the great talent within him.


THE BIGGEST TOP-SECRET SPY STORY OF OUR TIME!
This is not fiction! This is reality! From the actual authentic diary of a double agent!
My Ten Years as a COUNTERSPY
COLUMBIA PICTURES
CONFESSIONS OF A COUNTERSPY 'U'

starring
ERNEST BORGNINE
KERWIN MATHEWS
with
COLLEEN DEWHURST · ALEXANDER SCOURBY · GLENN CORBETT
Screenplay by JOHN KAFKA and VIRGINIA SHALER · From the book "Ten Years a Counterspy" by BORIS MORROS in collaboration with CHARLES SAMUELS · Directed by ANDRE de TOTH · Produced by LOUIS de ROCHEMONT
An RD-DR Production

ODEON *Marble Arch* — JUNE 16
NATIONAL RELEASE—JULY 11
LONDON TRADE SHOW
COLUMBIA PRIVATE THEATRE
Wednesday April 13 10.30 a.m.
Thursday April 14 2.30 p.m.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SHATTERING DRAMA!
It's all here—in the frantic, flame-hot history of a drummer. One-night stands and one-night loves...hearts he broke and habits he couldn't...

COLUMBIA PICTURES presents

JAMES STEWART
THE MOUNTAIN ROAD

co-starring
LISA LU · GLENN CORBETT · HENRY (HARRY) MORGAN · with FRANK SILVERA · JAMES BEST
Screenplay by ALFRED HAYES · From the novel by THEODORE WHITE · Produced by WILLIAM GOETZ · Directed by DANIEL MANN

ODEON *Leicester Square* — MAY 12
RANK RELEASE—JUNE 6
LONDON TRADE SHOW
COLUMBIA PRIVATE THEATRE
Monday April 11 · 10.30 a.m. & 2.30 p.m.

the Jazz Age are Louis de Rochement's "Confessions of a Counterspy," with Ernest Borgnine and Kerwin Mathews, and Philip A. Waxman's "Drum Crazy," with Sal Mineo, Susan Kohner and James Darren. The former is the amazing, heart-in-mouth true spy story of film producer Boris Morros, and his adventures as a spy and counterspy within the framework of the Soviet espionage system. "Drum Crazy" tells of the life and times of one of the greatest of all jazzmen—drummer Gene Krupa. Packed with musical hits, "Drum Crazy" traces the dizzy career of the young Krupa, the man who made his drums reveal the bitterness, happiness and the great talent within him.

"Confessions of a Counterspy" will be trade shown on Wednesday, April 13, at 10.30 a.m., and on Thursday, April 14, at 2.30 p.m. "Drum Crazy" can be seen at 2.30 p.m. on Wednesday, April 13, and 10.30 a.m. on Thursday, April 14.

LONDON TRADE SHOW
COLUMBIA PRIVATE THEATRE
Wednesday April 13 10.30 a.m. &
Thursday April 14 2.30 p.m.

EXPLOSIVE RHYTHM!
SHATTERING DRAMA!

It's all here—in the frantic, flame-hot history of a drummer. One-night stands and one-night loves...hearts he broke and habits he couldn't...
COLUMBIA PICTURES
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SUSAN KOHNER · JAMES DARREN
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(Recorded by JAMES DARREN on Colpix Records)
"CHEROKEE"
"EXACTLY LIKE YOU"
"I LOVE MY BABY"
"IN THE MOOD"
"INDIANA"
"MEMORIES OF YOU"
"ON THE SUNNY SIDE OF THE STREET"
"ROYAL GARDEN BLUES"
DRUM CRAZY
— THE GENE KRUPA STORY
WITH SUSAN OLIVER · AND RED NICHOLS AS HIMSELF · BOBBY TROUP AS TOMMY DORSEY · ANITA O'DAY AS HERSELF · SHELLY MANNE AS DAVEY TOUGH · BUDDY LESTER AS HIMSELF
DRUM RECORDED BY GENE KRUPA

ODEON *Marble Arch* —JUNE 16
NATIONAL RELEASE—JULY 11
LONDON TRADE SHOW
COLUMBIA PRIVATE THEATRE
Wednesday April 13 2.30 p.m. &
Thursday April 14 10.30 a.m.

It's the most OUTRAGEOUSLY funny movie you'll see in 1960!

TONY CURTIS ★ DEAN MARTIN ★ JANET LEIGH

Who was that Lady?

JAMES VALLIS MORE · JOHN MacINTIRE · BARBARA NICHOLS

Written and Produced by NORMAN KRASNA · Based upon his play, Who Was That Lady I Saw You With as produced for the New York stage by LELAND HAYWARD · Directed by GEORGE SIDNEY
AN ANSARK - GEORGE SIDNEY PRODUCTION · A COLUMBIA PICTURES RELEASE

Leicester Square THEATRE —APRIL 28
RANK RELEASE — MAY 16
LONDON TRADE SHOW
COLUMBIA PRIVATE THEATRE — Tuesday April 12 10.30 a.m. & 2.30 p.m.

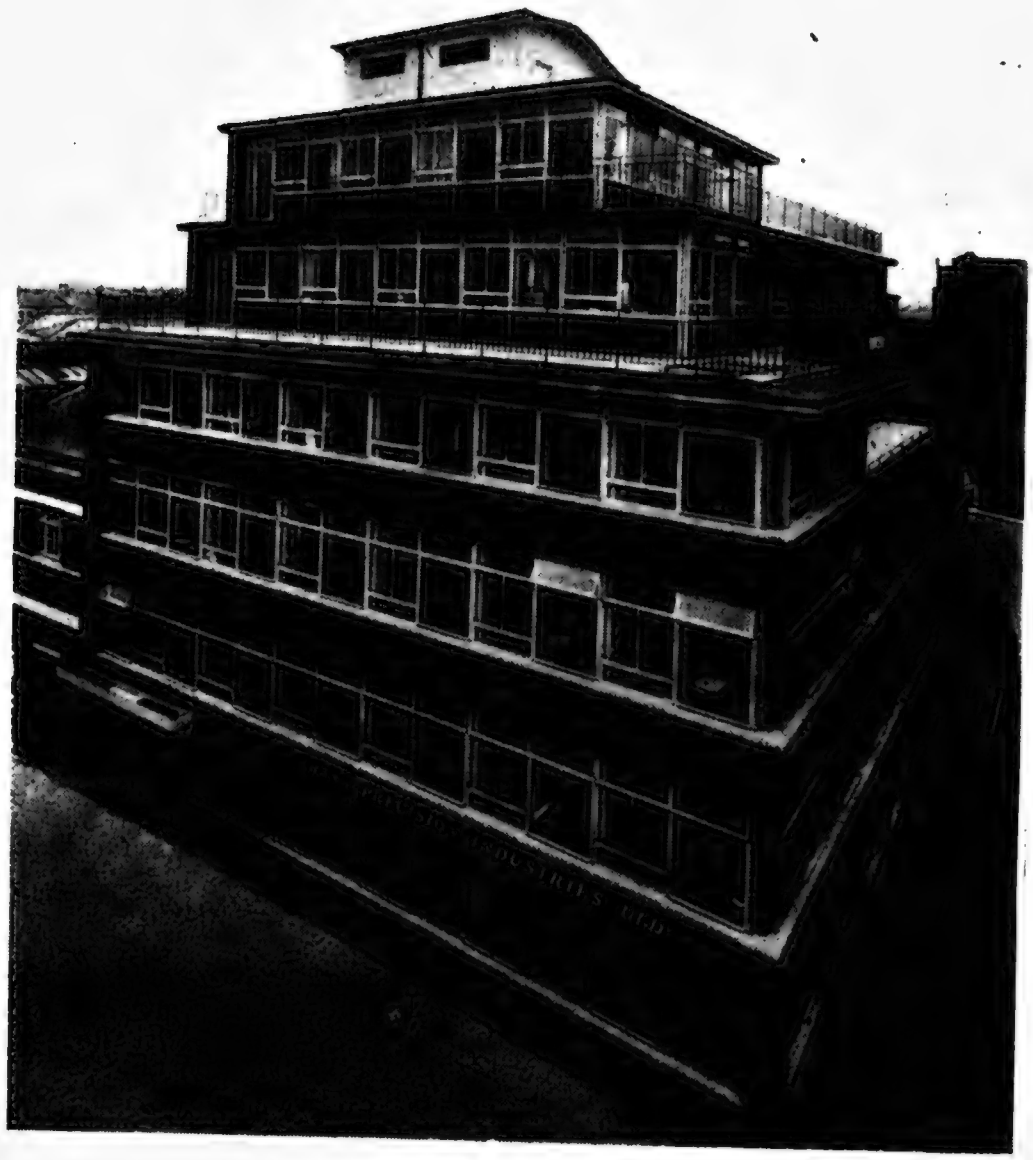
KINE WEEKLY
CINEMATOGRAPH WEEKLY
April 7, 1960

Rank Precision centralises administration

THE RANK PRECISION INDUSTRIES' new administration building adjoining the factory in Woodger Road, Shepherds Bush, London, was being formally opened on Wednesday this week.

It accommodates all of the sales and administration staff associated with the GB-Kalee division: and the departments now at Mortimer House, Mortimer Street, London, have moved there.

The move has been made to meet efficiently the increasing demand for a co-ordinated sales and technical service in the cinema, television, educational and industrial fields.



General view of the handsome new building erected for the GB-Kalee division of Rank Precision Industries at Shepherds Bush, London

Five storeys

The new building, which consists of five storeys in addition to the ground floor, is of modern design and construction: there are roof terraces on the fourth and fifth floors.

All ceilings are acoustic tiled and each floor has its own colour scheme. The offices are fitted with functional furniture designed as work stations to suit each particular routine.

There is direct access under cover to the adjoining factory.

The entrance foyer is spacious and the black and white squared terrazzo floor and white terrazzo staircase, with modern style of decoration and lighting, give a dignified appearance to this new headquarters of GB-Kalee.

The ground floor accommodates the studio sales department, which sells professional cine cameras, sound recording and laboratory equipment to customers at home and overseas.

The first floor is occupied by the home theatre sales department, which is the headquarters of a network of branch offices located in the largest cities of the United Kingdom. This floor has a doorway into the adjacent factory and showroom.

On the second floor are the cost and financial accounts departments.

Intercommunication

The third floor accommodates the export and shipping departments, which are in communication with agents and customers throughout the world.

The fourth floor houses the warehouse control and purchase departments which are responsible for the ordering of supplies for the factory and executing customers' orders. Lamson tubes connect this department with goods inwards, dispatch and production control departments and this service facilitates the rapid execution of orders in the adjacent factory. A Telex machine enables this department to have rapid communication with other Rank Precision factories, suppliers and customers.

The fifth floor, which accommodates the management, includes a conference room which will be used for meetings of sales and production executives and for discussions with customers. The colour scheme is two-tone grey with a charcoal-colour fitted carpet and furniture in rosewood and mahogany.

Items of furniture for the executive offices on the fifth floor were specially designed by Cherna Schotz, exhibition designer, of Rank Precision Industries.

The conference room, showing table with veneered rosewood top. Chairs are upholstered in green and white synthetic material

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Columbia's charity premiere of Stanley Donen's Yul Brynner-Kay Kendall picture, "Once More, With Feeling," was attended by Princess Margaret and her fiance, Antony Armstrong-Jones. The screening was in aid of the Horder Centres for Arthritics. Among the first-night audience were Mike and Mrs. Frankovich, Kenneth and Mrs. Hargreaves, John and Mrs. Davis, Stanley Donen, producer-director of the film, and the Marchioness of Dufferin and Ava who, on behalf of the Horder Centres, was chief organiser of the event. Above: Princess Margaret and Mike and Mrs. Frankovich

ANOTHER COLUMBIA ROYAL PREMIERE

Above: Kenneth and Mrs. Hargreaves; Princess Margaret and Stanley Donen. Below: Princess Margaret, Miss C. Bochenek, Dr. Joyce Peake and the Marchioness of Dufferin and Ava; Antony Armstrong-Jones and Kathleen Busteed; John and Mrs. Davis

Mike and Mrs. Frankovich and Judge Maude

Above: Gregory Ratoff; Cary Grant and Michele Frankovich; Noel Coward and Stanley Donen. Below: Kim Novak and Richard Quine; Jean Simmons, Noel Willman and Jack Palmer; Peter Viertel and Deborah Kerr; Nubar and Mrs. Gulbenkian

REVIEWS—continued from page 10

winner; Mycroft, a one-time quartermaster now a bogus parson; and Stevens, a P.T. instructor. Each has his own shady reasons for co-operating with Hyde, who promises equally to divide the million pound "kitty." Firstly, they visit a regiment's headquarters, steal guns and ammunition and pass the buck on the IRA. They then "borrow" cars and finally stage the raid. A smoke screen blankets the area, police radios are jammed, telephone cables get cut and the million pounds, in untraceable notes, are safely removed to their hide-out. The "boys" celebrate, but before their glasses are drained the police arrive. Through no fault of Hyde, his plan has gone awry, and he insists upon carrying the baby, but the lot are carted off in a Black Maria. None had betrayed his "trust" and all take their medicine like gentlemen.

Production.—The picture introduces a few of the participants' wives and girl friends, but comedy, marvellously expressed during the shenanigans in the army depot, rather than sex furnishes the light relief. Jack Hawkins is magnificent as Hyde, the ex-officer who feels that he has a genuine grievance against society, or rather the army. Nigel Patrick, Roger Livesey, Richard Attenborough, Bryan Forbes, Kieron Moore, Norman Bird and Terence Alexander play Race, Mycroft, Lexy, Porthill, Stevens, Weaver and Rutland-Smith respectively and share the supporting male honours. Melissa Stribling, Nanette Newman and Lydia Sherwood provide the slight, yet piquant, feminine interest. The planning and the execution of the robbery, carried out without brutality and a minimum of shooting, create terrific tension, but sympathy for the "hero" and his incorrigible men enables it to end on a showmanlike "Bad luck, sir" note. Razor sharp dialogue and faultless atmosphere and detail round off the box-office oracle.

Points of Appeal.—Taut, up-to-the-minute tale, fine acting by Jack Hawkins and hand-picked co-stars, expert direction, apt light relief, polished technical presentation, breathless penultimate suspense and provocative title.

Circus of Horrors

Anglo Amalgamated. British (X). Photographed in Eastman Color. Featuring Anton Diffring. Erika Remberg and Yvonne Monlaur. Produced by Julian Wintle and Leslie Parkyn. Directed by Sidney Hayers. Screenplay by George Bax. Director of Photography, Douglas Slocombe. Musical Director, Muir Mathieson. 8,234 *feet. Release June* 27, 1960

"BIG TOP" Eastman Color horrific. It's about a brilliant, though barmy, plastic surgeon who acquires a travelling circus to avoid arrest and recruits his stars from disfigured girls, mostly of questionable reputations, whose faces he had "lifted," but encourages and then scorns the glamour pusses and finally meets a deservedly grisly doom. Anton Diffring plays the central role for all it's worth, the support is hand-picked and the director never chances his arm. Traditional sawdust ring fun and thrills effectively interleaved shrewdly spaced chills before the spectacular pay-off. The "goriest" and gaudiest show on earth, it's right up the masses' street. Cast-iron British box-office blood curdler.

Story.—Doctor Rossiter, a gifted, but mentally deranged plastic surgeon, unsuccessfully operates on Evelyn Morley, an English society girl. Evading the police, Rossiter crashes his car and receives facial injuries, but his assistants, Martin and Angela Webster, brother and sister, give him a new "pan" and he calls himself Bernard Schuler. In France, Schuler operates on Nicole, daughter of a travelling circus owner, and grabs the outfit, after killing her father. Schuler finds talent by beautifying badly scarred, though curvacious, women, whose pasts are as ugly as their faces. The innocent Nicole becomes a popular bare-back rider, but subsequently Elissa, a trapeze artiste, and Melina, a lion tamer, quarrel over Schuler. Meanwhile, other females mysteriously die and later both Elissa and Melina have fatal "accidents." Inspector Arthur Ames of Scotland Yard investigates, but finally Evelyn visits the circus, now touring England, identifies Schuler as Rossiter and runs him down with her car. At the fade-out, Ames and Nicole are more than friendly.

Production.—The picture is serial-like, yet takes its pathology seriously enough to lend validity to its horrific highlights. Anton Diffring never lets up as Rossiter alias Schuler, the plastic surgeon who needs surgery himself following the car crash and a going over by a gorilla, Erika Remberg and Yvonne Romain look a treat in tights and show spleen as Elissa and Melina, Jane Hylton introduces pathos as Angela, secretly enamoured of Schuler, Kenneth Griffith registers as the more sinned against than sinning Martin, and Yvonne Monlaur and Conrad Phillips adequately furnish the conventional love interest as Nicole and Ames. Its dazzling circus scenes, which include breathtaking trapeze stunts and performing animals, act as a tourniquet and prevent the blood from flowing too freely. The macabre opus, superbly photographed, puts its audience through many colourful and hair-raising hoops.

Points of Appeal.—Holding and intriguing story, meaty performance by Anton Diffring, showmanlike treatment, authentic circus atmosphere, spectacular thrills, sex, Eastman Color and tremendously exploitable title.

Peeping Tom

Anglo Amalgamated. British (X). Photographed in Eastman Color. Featuring Carl Boehm, Moira Shearer and Anna Massey. Produced and directed by Michael Powell. Screenplay by Leo Marks. Director of Photography, Otto Heller. Musical Director, Brian Easdale. 9,789 *feet. Release May* 16, 1960

PSYCHOPATHIC thriller, sprayed with Eastman Color. It illustrates the pathetic and grisly case history of a deeply inhibited cameraman who dabbles in pornography and photographs the death agonies of women whom he had fatally stabbed, but finally dies from self-administered wounds. The opening Soho seamy side stuff is a bit gamy, but subsequent action, interleaved by genuine sentimental touches and intermittent film studio humour, balances the basic profile, cleverly etched by Carl Boehm. Thoughtful, as well as sensational, it should fascinate and grip the majority. And what a title! First-rate British "shocker."

Story.—Mark Lewis, a young film studio cameraman who "shoots" nudes as a sideline, is a homicidal maniac, having an obsession to photograph the terror on his victims' faces as he stabs them. Mark's behaviour results from monstrous treatment by his father, a scientist, who, during Mark's childhood, used the boy to study fear. After killing a street girl, Mark, lonely and unhappy, welcomes the friendship of Helen Stephens, a librarian, who lives with her blind mother in Mark's house. Mark, aware that he is uncontrollably mad, stabs Vivien, a beautiful film extra. The police investigate and later Helen discovers Mark's secret. Mark resists the urge to destroy her, and when the police ultimately corner him Mark takes his own life while records of his screams as a child churn out.

Production.—The picture has a "dirty postcard" racket opening, but as soon as the cause and effect of Mark's ugly neurosis is established it devolves into an absorbing and thrilling anatomy of fear. Carl Boehm contributes a convincing and, oddly enough, sensitive portrayal as Mark, Anna Massey, although no glamour girl, has her moments as Helen, Maxine Audley registers as the blind Mrs. Stephens who has an unfailing sixth sense, Moira Shearer scintillates briefly as Vivien, and Esmond Knight amuses as an exasperated and impatient film director. Moreover, climax is at once tender and horrifying, the backgrounds are suitably varied, its dialogue is to to the point and both the camera work and musical accompaniment are first class.

Points of Appeal.—Moving and blood curdling tale, fascinating performance by Carl Boehm adult direction, apt light relief, flawless technical presentation, box-office title, Eastman Color and terrific exploitation angles.

Toby Tyler

Disney. American (U). Photographed in Technicolor. Directed by Charles Barton. Featuring Kevin Corcoran, Henry Calvin and Gene Sheldon. 8,607 *feet. Release July* 11, 1960

"BIG TOP" Technicolor comedy melodrama, adapted from James Otis Kaler's book. It's about an orphan who runs away from his foster-parents to a travelling circus and shares many adventures with a lively chimp, the two finally becoming stars of the show. It co-features juvenile Kevin Corcoran, who scored in "The Shaggy Dog" and "Old Yeller," and Mr. Stubbs, a chimp who achieved fame on Jack Benny's TV series, and their novel team work, plus sound adult support and effective period sawdust ring backgrounds, ensure a happy time for all but the highly sophisticated. Very good family and kids' holiday fare.

Story.—Toby Tyler, a young orphan unceremoniously leaves his guardians, homesteaders Aunt Olive and Uncle Daniel, and joins Colonel Sam Castle's travelling circus. Harry Tupper, a fast talking and operating concessionaire, actually employs Toby, but doesn't play straight by the lad. Ben Cotter, the strong man, and Sam Treat, a clown, take to Toby and keep a fatherly eye on him. During a parade through a small town, Mr. Stubbs, a chimpanzee, escapes, grabs a gun and holds up the sheriff, but Toby eventually disarms Mr. Stubbs and Castle puts Mr. Stubbs in Toby's custody. Madame Jeanette and Monsieur Ajax, juvenile equestrians, are the hit of the circus, but the uppish Monsieur Ajax gets injured. Toby rashly claims that he can ride and replaces Ajax, but subsequently learns that Tupper has been withholding letters from his foster-parents. He dashes off to visit them, Mr. Stubbs accompanies him and there are further complications before Toby and Mr. Stubbs return and are given top billing.

Production.—The picture, set in the early 1900's when travelling circuses really meant something to boys and girls and their parents, has a jolly and ingratiating naivety. Kevin Corcoran, young in years but not experience, thoroughly enjoys himself as the wide-eyed, quick-witted Toby, and Mr. Stubbs never misses a trick and creates many additional laughs as the almost human Mr. Stubbs. Henry Calvin also does his stuff as the massive, big hearted Ben, Gene Sheldon amuses as Sam, and Bob Sweeney is true to type as the unscrupulous Tupper. Its other characters, too, are skilfully drawn. There are occasional touches of pathos, clowning, thrills and a showmanlike climax.

Points of Appeal.—Homely, actionful and funny tale, resourceful kid and chimpanzee team, catchy signature tune, fascinating backdrop, Technicolor, title and U certificate.

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And Women Shall Weep

Rank. British (A). Featuring Ruth Dunning, Richard O'Sullivan and Max Butterfield. Produced by Norman Williams. Directed by John Lemont. Screenplay by Leigh Vance and John Lemont. Director of Photography, Brendan J. Stafford. Musical Director, Philip Green. 5,872 *feet. Release April* 18, 1960

TAUT domestic melodrama, with little-tough-guy overtones. It concerns a forthright working class widow, mother of a teenage hoodlum, who takes drastic steps to prevent her younger offspring being corrupted by the elder. Ruth Dunning plays the lead and not only sets parents facing a similar problem an example, but also gives its topical tale feminine appeal. Realistic staging, sharp dialogue, and a salutary climax complete the headline stuff. Good quota "second."

Story.—Mrs. Lumsden, an ailing widow, urgently needs hospital treatment, but can't leave her two sons, Terry, eighteen, and Godfrey, fourteen. Terry, thoroughly evil, and his pals plan to rob Solly Isaacs, a pawnbroker, and Brenda, Terry's girl, and her friends arrange a rock 'n' roll party as an alibi. Godfrey, who has Terry's confidence, cheeks his mother and she senses that something is afoot. Mrs. Lumsden promptly grabs Brenda, drags her to the young thugs' cafe hide-out and learns about the proposed hold-up. She is unable to avert the robbery or the attack on Solly, but informs the police and convinces Godfrey of Terry's worthlessness and that crime doesn't pay.

Production.—The picture wastes neither time nor words in proving that though it may hurt mothers more than their truculent sons the only way the current juvenile delinquent problem can be solved is by impartially cutting the young criminals down to size. Ruth Dunning does a first-class job as Mrs. Lumsden, Max Butterfield is every inch the rat as Terry, Richard O'Sullivan acts naturally as false hero-worshipper Godfrey, and Gillian Vaughan tantalises as Brenda, the female of the hoodlum species. Its finale is moving and showmanlike, and the low life backgrounds are suitably varied.

Points of Appeal.—Topical, holding tale, good characterisation, resourceful direction, obvious woman's angle and slick presentation.

Operation Cupid

Rank. British (U). Featuring Charles Farrell, Avice Landon and Wallas Eaton. Produced by Guido Coen. Directed by Charles Saunders. Screenplay by Brock Williams and Jack Taylor. Director of Photography, Jimmy W. Harvey. Musical Director, Malcolm N. Lockyer. 5,832 *feet. Release April* 18, 1960

DIAMOND-CUT-DIAMOND comedy, unfolded in London. It's about Cockney wide boys and a wily widow who cross each other's paths, but come up smiling at the finish. The central idea is quite bright, its players work hard and the dialogue is peppered with laughable malapropisms. Moreover, the backgrounds cannot be faulted, but uneven direction causes the fun to flag. Short as it is, it's quite long enough. Fair average quota "second."

Story.—Charlie Stevens and his chums, Cecil and Mervyn, Cockney spivs, are tricked by bookmakers out of a substantial sum. They try to recoup their losses in a card game, but get saddled with a shaky matrimonial agency. Aided by Lola the firm's curvacious, but scheming, secretary, Charlie marries Ophelia, supposedly a millionaire's widow. Ophelia thinks Charlie wealthy and when the truth is revealed Cecil sets about creating a nasty "accident" so that they can collect heavy insurance on Ophelia's life, arranged by Lola. There are unexpected snags, but ultimately Charlie and Ophelia find themselves genuinely in love, and Mervyn and Sylvia, Ophelia's daughter, land a recording contract. Nemesis overtakes Lola!

Production.—The picture opens promisingly, but song and dance padding introduced during the latter stages merely adds footage. Avice Landon has her moments as Ophelia, Charles Farrell, Wallas Eaton and Harold Goodwin make a resourceful trio as Charlie, Cecil and Mervyn, and Norma Parnell registers as Lola, but their talent is not severely taxed. The settings and photography are more than adequate, and the wisecracks amuse. It just scores on balance.

Points of Appeal.—Artless humour, popular and eager team, quota ticket and U certificate.

The Crimson Kimono

Columbia. American (A). Directed by Samuel Fuller. Featuring Victoria Shaw, Glenn Corbett and James Shigeta. 7,319 *feet. Release April* 25, 1960

"WHO-DUNNIT" with racial overtones. It concerns two Los Angeles policemen, one American and the other Japanese, who become rivals for a white girl while solving a murder in the city's oriental quarter. The acting is quite good and the backgrounds are both exotic and authentic, but pretentious direction and highfalutin dialogue deny the marriage of crime and colour bar fare full box-office blessing. So-so "second."

Story.—Korea War buddies Charlie Bancroft and Joe Kojaku, a Japanese-American, detectives attached to Los Angeles homicide squad, investigate the murder of Sugar Torch, a burlesque queen. They are helped by Mac, an alcoholic artist, and Christine Downes, an attractive painter, who makes a sketch of a suspect. Christine's life is threatened and Bancroft and Kojaku allow her to share their apartment, with Mac as chaperon. Both men fall for Christine, but Kojaku wins her heart, although he is conscious of his colour. The romantic problems resolved, the murderer, Roma, a wig-maker jealous of Sugar Torch, is apprehended.

Production.—The picture has convincing atmosphere and details, but shakes its kaleidoscope so hard that the constantly changing patterns obscure rather than sharpen its murder plot and racial issues. Victoria Shaw displays some feeling as Christine, and Glenn Corbett and James Shigeta never miss a trick as Bancroft and Kojaku, but the rest of the players, through no fault of their own, get in each other's way. Arty-crafty-ness is very nearly its undoing.

Points of Appeal.—Provocative title and possible exploitation angles.

The Pay-Off

Grand National. American (A). Directed by Richard Harbinger. Featuring Ed Nelson, John Brinkley and Pat George. 5,951 *feet. Release not fixed*

PINT-SIZE "cops and robbers." It deals with a stalwart youth who becomes a police stooge and informs at great personal risk on a crime syndicate responsible for his father's death. There is little romance and less comedy, but neither of its leading characters lacks virility, and the climax carries no mean kick. The rough and ready shenanigans, adequately staged, should intrigue and grip the not too demanding. Usable tough joint "second."

Story.—Following the murder of his night-watchman father by gunmen, Frank, just out of the army, joins the gang concerned. Alex, a cultured, though sadistic, pervert, runs the outfit, but Raymond, Alex's aide, distrusts Frank, who is secretly co-operating with the police. Frank contacts the law before a big raid, but Alex gets wise and prepares to kill Frank. Frank artfully creates a scene between Alex and Raymond and Raymond stabs Alex, but is shot down while evading arrest. Frank starts afresh.

Production.—The picture leaves nothing to the imagination, but what it lacks in subtlety it gains in punch. John Brinkley convinces as the alert, dedicated stool-pigeon Frank. Tony Miller registers as psychopath Raymond, Ed Nelson pulls out all the stops as Alex, and Pat George looks the type as Alex's moll. The pace is reasonably hot, fur flies at the finish, and the sleazy backgrounds are apt.

Points of Appeal.—Stout and compact tale, eager team, provocative title and useful length.

Untamed Women

E. J. Fancey. American (U). Directed by Morris M. Landres. Featuring Dana Wilson, Mort Thompson and Lewis Wilson. 4,633 *feet. Release not fixed*

EXUBERANT jungle extravaganza. It covers the wild adventures of white hunters who are captured by white savages seeking husbands, but luckily escape in one piece. The script far exceeds the bounds of credibility and the acting is not so hot, either, but artfully interspersed animal incidents borrowed from libraries partly conceal its shortcomings. Small hall "novelty" booking.

Story.—Trent, a handsome youth, returns to Africa in search of white sirens who had attacked his father. The "girls" set about him, but Kirby, a young American, and the Count, a comic Italian, save his life. Trent then joins his rescuers' party, but after they encounter ferocious animals they're rounded up by the "Amazons." The Queen picks Trent as her mate, following trials of strength, and orders Kirby's and the Count's sacrifice to a fire god. Happily, Ulama, the Queen's rival, falls for Trent and engineers the men's release.

Production.—The picture fails to make much sense while the explorers and the jungle "dames" do battle, but intermittent "shots" of lions, tigers and elephants on the prowl furnish a realistic and occasionally thrilling backdrop. Lewis Wilson is a virile Trent, but Dana Wilson, seen as the Queen, and the other "gals" look as if they've walked straight from pantomime. We'll spare the rest. The real and the "studio" stuff match, but the dialogue's no great shakes.

Points of Appeal.—Title, serial-like highlights, welcome humour and U certificate.

One Fine Day

Grand National. American (U). Produced by Richard Mistler. Commentary by E. V. H. Emmett. 3,850 *feet. Release not fixed*

NATURAL history featurette, finely photographed. It mirrors wild life in meadow, glade, forest and pool and illustrates how the sun lends enchantment to the ugly and heightens the sublime. There are many magical close-ups, the commentary is as impressive as the camera work, and the musical score admirably fits. Good "second."

Production.—The picture, nothing if not comprehensive, contains many remarkably intimate animal and bird studies. E. V. H. Emmett's commentary is both informative and friendly, while the magnifying lens lifts it into the top bracket.

Points of Appeal.—Intriguing and entertaining subject, expert presentation and handy footage.

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Television

by TONY GRUNER

THE MAN who delivered the blow against the Film Industry Defence Organisation by purchasing Independent Film Distributors is Paul Adorian, managing director of Associated-Rediffusion. Adorian, a brilliant engineering technician with about 100 patents to his credit, has held his position since 1956, but has worked with subsidiaries of Rediffusion for many years.

Unlike showmen such as Sidney Bernstein, Lew Grade, Val Parnell and Howard Thomas, Adorian is inclined to flinch from publicity and tends to hide from the limelight of the television industry as much as possible.

On the other hand, among the men who control the future development of the industry, he is respected for his brilliant grasp of the technical developments likely to take place in the future, and is one of the few contractors who can talk to a television technician in his own language.

The answers

When the commission investigating the future of television in the UK has to face the technical and electronic problems it will be Adorian who will provide most of the answers.

This week Adorian spoke to me about his purchase of the IFD product towards the end of last year.

He told me that he had worked out a method of utilising the product, apart from providing his own network with regular British feature film programmes. "I can't go into details yet, but the news will certainly surprise many members of the film trade."

Adorian himself is not anti-cinema. He simply found that with the shortage of good British TV product during 1959 the company needed something to supplement this deficiency. "We have no intention of flooding our programmes with old British features," he said.

"Currently, not 7 per cent. of our programmes consists of British films. I cannot visualise a situation where we would screen more than five hours of British features in a week—**not that we couldn't get more old British films than that if we needed them.**

"I think we will soon see a situation where the film industry and television will co-operate far more closely than they have in the past.

"Why shouldn't quite a number of good television plays which viewers have missed get a considerable response from many situations if they were shown in cinemas? Or better still, why cannot a producer make a film in colour, let TV have it and then still offer it to the cinema business.

"Ultimately, both the film and television industry will work together because they are both part of show business."

Colour TV

For the future, Adorian does not see colour TV being started in this country unless it can be brought within the reach of all. At the moment it would be impossible to make it a paying proposition.

There are many technical problems in the way of a satisfactory solution to this matter.

A-R's managing director made it clear that as far as his company was concerned it would not attempt to go in for TV film production. "There is already one organisation, ITC, which is capable of providing the networks with three or more series a year.

"There would be no point in us attempting to overstock our programmes with TV film series any more than British features. We are keen to tape many of our shows and are beginning to enjoy growing export sales with many of the live programmes put out by this company.

"Moreover, as a technician I have a great deal of faith in the capacity of our engineers to perfect kinescoping, and to give this cheaper form of telerecording better quality and longer life in transmission.

Distribution

"Frankly, film is still the best means of distribution for TV companies, but I still think that many more improvements will be found in telerecording. I notice that the BBC have stated that their engineers have come up with some improvements."

Adorian made it clear that competition between the main contractors was increasing compared with the early days when ITV was set up. He felt that the competition was healthy and would lead to better quality programmes. Sometimes, however, there were cases where shows were not able to be fitted in for reasons other than quality, but these instances were the exception and not the rule.

I asked him whether he anticipated that the ending of Granada's agreement with A-R at the end of July would cause any breakdown in the network or difficulties preventing the two companies showing each other's product. Adorian said no.

"The agreement between the two companies is a financial one and will hardly alter the general method of networking shows. Naturally all companies are now more prestige-conscious than at any other time and will endeavour to promote shows that can get public and critical acclaim.

"Take our Schools' Programmes for instance. In my humble opinion they are the best now being presented on TV anywhere in the world. Every programme contractor with the exception of Granada takes these shows.

"Granada has its own Schools' programme. It is my belief that ultimately our two companies will get together and seek such arrangement as will enable the best of both programmes to be available to viewers in our respective regions."

An investment

On the recent purchase of Wembley stadium by A-R, Adorian had this to say: "Primarily it was an investment for our shareholders, although it would also enable us to provide better sports programmes for the viewers.

"For the shareholders of A-R there would be the equivalent of a growing concern providing profits of seven per cent. each year while for the contractor there would be many opportunities to exploit the vast Sports Arena, open-air pool for o.b.'s and other shows. Naturally, the BBC will be able to share in all the big national events, but this will not prevent Associated-Rediffusion from using the vast facilities at Wembley to stage its own spectacular sporting programmes."

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RENTERS' NEWS

—continued from page 16

'Gigi' is rebooked to Bradford

A RETURN run of "Gigi" has been booked for the Essoldo, Bradford, starting on Easter Monday, April 18.

Meanwhile, the picture continues to play in London's West End, where it is still at the Ritz Theatre, Leicester Square. It has been there since October 1—and prior to that it was at the Columbia, Shaftesbury Avenue, from February 4 to September 30 last year.

Extra matinees of the musical are scheduled during Easter, from April 18 to 22 inclusive, at the Ritz.

'League of Gentlemen' has big send-off

THE world premiere tonight (Thursday) of the new comedy-thriller "The League Of Gentlemen" will mark the debut for the newly formed Allied Film Makers.

Allied includes the picture's production team Michael Relph and Basil Dearden, and its stars Jack Hawkins, Richard Attenborough and Bryan Forbes who also wrote the script.

The film tells of a band of ex-Army officers who apply Service tactics to carry out a million-pound bank raid. And at the premiere will be millionaires, bankers, CID chiefs, judges and police heroes.

Actress Laura Thurlow will arrive at the premiere in a Security Express armoured van and wearing nothing but 350 new pound notes. Her dress of bank notes has been designed by a top free-lance fashion expert.

In the audience will be the man whose autograph she wears—Bank of England Chief Cashier L. K. O'Brien.

John and Mrs. Davis will be there together with Jack Hawkins, Richard Attenborough, Nigel Patrick and Roger Livesey, who star in the film.

"The League of Gentlemen" is released by Rank FD.

Showmanship

by FRANK HAZELL

IN SPITE OF the daily coverage by television of news events, the cinema audience still finds the newsreel or topical magazine a top attraction.

Presented on the large screen with clarity and dramatic impact it can become a highlight in any well balanced programme.

The items most neglected are those associated with our own industry. At a top premiere, mounted by the same company that issues the newsreel, they may have some mention. But cinema and film news seems to be the last item for serious consideration; which is surprising, for it finds top place in newspapers and magazines.

I have always felt there is room for a regular topical film magazine, reporting in a racy manner the happenings in studios, at film premieres, and the odd personal side-lights on the lives of those that make pictures.

We have created this great world of make believe and everyone but ourselves seems to make capital from it.

NEW MEMBERS

G. W. Cranfield, Odeon, Oldham.

D. J. De Meza, Pavilion, Ashton-under-Lyne.

D. Foster, Playhouse, Wakefield.

R. E. Leach, Roxy, Blackheath.

R. H. Potts, Odeon, Exeter.

C. K. Watts, Odeon, Torquay.

M. S. Williams, A.M. Astoria, Brighton

HONORARY LIFE MEMBER

C. C. Close, general manager of the Gaumont, Bristol, has been enrolled as Life Member No. 343.

SEALS OF MERIT

D. Lowe (third), Gaumont, Ipswich (Life Member No. 168).

A. Williams (third), Granada, Liverpool, 13 (Life Member No. 209).

J. G. Power (fourth), Orient, Birmingham, 6 (Life Member No. 238).

P. J. Mills (seventh), Gaumont, Liverpool (Life Member No. 67).

THE COMPANY OF SHOWMEN

Top campaign of the week

IF I had to select the campaign of the week I should have little hesitation in nominating the one carried out for "Pillow Talk" by **James Archer,** of the Scala, Glasgow, in which he was assisted by Hugh Mackie, the RFD regional publicist.

There are not a large number of items, but those used were followed through to perfection and the campaign presents a balanced and round selling operation.

With a title such as this the obvious first choice for display would be with the major stores specialising in bedroom furniture and linen. One of the largest of the Fraser group of stores came forward with material for a foyer display. Mounted two weeks before playdate and remaining throughout the film's run.

Recordings

A Doris Day contest, based on her past hit recordings, was run in the *Evening Times* and prizes of pillow cases and cash were offered by the co-operating newspaper and trader.

A further stunt also run in conjunction with the press was the search for the Doris Day double. Foyer displays and screen advertisements gave details of the search, and the lady finally chosen, a Glasgow housewife with two children, came to the theatre each night preceding playdate and, as the press described it, "went to bed in the foyer." This obviously started a run of first-rate word-of-mouth publicity and added a novel and eye-catching touch to the attractive display unit.

A further link-up with the film was with the MG car; an exact model of the one used in the film was found, and the Doris Day stand-in made a tour of the town dressed in pyjamas. If any proof was needed of the helpfulness of this lady, this kind of participation more than demonstrates it.

There were good reciprocal displays in traders' windows and showrooms.

Other tie-ups were arranged with an American shirt company, who gave a full and attractive window display, a gown shop, and almost all music dealers within the vicinity of the theatre. Press on the film itself was above average, resulting no doubt from the special press preview.

The final photograph included in Mr. Archer's report is perhaps the best proof of the effectiveness of his campaign, full queues stretching right round the theatre, which is a sight to gladden any showman's heart.

Reginald Helley is not a manager to let slide a national news event that can be turned to his theatre's good.

The Wakefield marathon runner John Grundy, who came second in the Butlin's John o' Groats to Land's End walk, donned his running kit and race number again and ran along Kirkgate to the Regal, Wakefield. There he was given an enthusiastic welcome by about 1,000 members of the Children's club. Grundy was made an "Uncle" and later signed the youngsters' autograph books.

In the evening Reg Helley again arranged that Grundy should visit the theatre, where the Mayor presented him with a copy of the Pathe newsreel of the walk. He also received gifts from a number of business concerns. This was the only public reception given to the runner.

Composite page

Roy Slater, Essoldo, West Hartlepool, managed to sponsor a full composite page for "The Best of Everything." This is a title that lends itself so well to co-operative advertising, and the layout and linking sales-lines made this page a direct film and theatre plug.

The first of what I am sure will be a big series of campaigns on "Our Man in Havana" comes from **J. W. Hare,** Regal, Gt. Yarmouth. He has taken the fullest advantage of the national tie-up with Hoover and shown just how this can be made to pay off.

Five full windows were devoted to the film, and the Hoover products, and 17 floor displays inside the stores. The theatre foyer display arranged on the same lines concentrated on the Holiday contest, and over 10,000 leaflets were distributed via the theatre and the Hoover stockists.

One of the specialities of **W. Roberts,** ABC, Wallasey, are the outstanding foyer displays he mounts for his programmes. Two fine examples are for "Expresso Bongo" and "Tommy the Toreador."

Film posters

For "Expresso Bongo" the central motif is a large gramophone record with a cut-out head of Cliff Richard. Around this are displayed various film posters, blow-ups, tape recorders and musical instruments. This was linked with the national contest in which a tape recorder was the main prize. A further display featured teenage wear, and again by careful balance of film and trader material, the whole has been married to a direct film plug.

For "Tommy the Toreador" the emphasis was again on music, but Spanish wine and travel were also incorporated.

At the Ritz, Bexhill, **A. C. Thirlaway** has received proof of the effectiveness of his displays linked with "The Book of the Film." His local bookseller, who carries a regular film display in his window, has written giving details of the vast rise in the sale of paper backs since arrangements commenced.

This would, I hope, also be reflected at the theatre box-office, for I am still sure the best advance plug for a film is the book. Sell a million of these and you have a million and a half customers in your cinemas!

Ballerinas from Burnley's dancing schools lined the foyer of the Empire to greet the Mayors and chairmen of seven surrounding towns and urban councils, to the northern premiere of "Swan Lake." **H. Ward** had arranged a true gala launching for this film and the press which resulted gave the week the right send-off.

The Showman also commends...

Figures in parentheses indicate number of credits

ADAMS, R., A/M., Oak, Selly Oak, Birmingham: I Want to Live, This Earth Is Mine, The Devil's General, Upstairs and Downstairs, Blue Jeans, I'm All Right Jack, Children's club (7). **Archer, D. J.,** Empire, Coventry: The Stranglers of Bombay. **Atkinson, C.,** Playhouse, Windsor: Please Turn Over, Pillow Talk (2). **Atkinson, A.,** Regal, Beverley: The Ugly Duckling, Alive and Kicking, Rio Bravo, Operation Bullshine (4). **Alexander, R.,** Odeon, Bilston: Dracula, Public relations, North West Frontier (3). **Adams, D. G.,** Regal, Kirkcaldy: Christmas activities. **Atkins, L.,** Globe, Dusseldorf: Darby O'Gill and the Little People, The Bridal Path, The Big Circus (3).

BIRD, W., Gaumont, Whitley Bay: The Wonderful Country. **Brandon, G. W.,** Picture House, Birmingham: Killers of Kilimanjaro, This Earth Is Mine (2). **Byars, S.,** A/M., Rex, Riddrie: Jack The Ripper, Third Man On The Mountain, Deadline Midnight, The Rough and the Smooth (4). **Bill, Mrs. M.,** A/M., Pavilion, Wylde Green: Yellowstone Kelly. **Brown, L. J.,** Ritz, Felixstowe: My Uncle, Jack The Ripper, The Mummy, Don't Panic Chaps (4). **Butler, T.,** Regent, Crosby: The King and I. **Barton, F.,** Elephant and Castle, Southwark: The Rough and the Smooth, Yesterday's Enemy, Public relations (3). **Bulmer, S. J.,** Savoy, Holloway: The Man Who Could Cheat Death, John Paul Jones, The Case of Dr. Laurent, Tommy The Toreador, Don't Panic Chaps, Friends and Neighbours, Behemoth the Sea Monster (7). **Bloom, B.,** Reo, Liverpool: The Big Circus, Children's club, Public relations (3). **Broadhead, P.,** Plaza, Chorley: Blind Date. **Bailey, E. F.,** Ritz, Stockport: Don't Panic Chaps, Behemoth the Sea Monster, John Paul Jones, The Man Who Could Cheat Death, Loving You, Tommy The Toreador, The Rough and the Smooth (7). **Brooks, W. G.,** Ritz, Market Harborough: Press publicity, Stage show, Jack The Ripper, Killers of Kilimanjaro, The Big Circus, Children's club, The Siege of Pinchgut (7). **Bailey, J. M.,** T/M., Palace, Lancaster: Jack The Ripper, Friends and Neighbours, The Wonderful Country, The Stranglers of Bombay, Behemoth the Sea Monster, The Case of Dr. Laurent, Don't Panic Chaps (7).

CARTER, W. S., A/M., ABC, Scunthorpe: Expresso Bongo, The F.B.I. Story, Don't Panic Chaps, Please Turn Over, A Summer Place (5). **Charles, R.,** Regal, Camberwell: Public relations, The Man Who Could Cheat Death, Behemoth the Sea Monster, Children's club, Christmas activities (5). **Crabb, R. J.,** Lyric, Wellingborough: The Stranglers of Bombay, Two Way Stretch, Please Turn Over, The Case of Dr. Laurent, Desert Mice (5). **Cattell, A. G.,** Regal, Torquay: Tommy The Toreador, Christmas activities, Public relations, Please Turn Over, Tamango, Two Way Stretch (6). **Campbell, J. G.,** Regal, Coatbridge: Children's club, Yellowstone Kelly, Yesterday's Enemy (3). **Crane, H.,** Adelphi, Birmingham: Children's club. **Cook, R. L.,** Savoy, Swindon: The House on Haunted Hill. **Cully, N.,** Coliseum, Whitley Bay: The Mummy, Friends and Neighbours, Jet Storm, Loving You (4). **Clark, G.,** Majestic, Benwell: The Rough and the Smooth, John Paul Jones, The Case of Dr. Laurent, Alive and Kicking, The Mummy, Friends and Neighbours (6). **Cordier, P. J.,** Rex, Norbury: The Stranglers of Bombay, Don't Panic Chaps, Friends and Neighbours, Tommy The Toreador (4). **Connett, F. A.,** Gaumont, Weymouth: Yesterday's Enemy. **Close, C. C.,** Gaumont, Bristol: Follow A Star. **Cooke, W.,** Odeon, Kettering: Follow A Star.

DORAN, J. W., A/M., Ritz, Barnsley: Press publicity, Theatre publicity, Public relations (3). **Day, W. E.,** A/M., Majestic, Gravesend: Public relations. **Dale, A. S.,** Rex, Riddrie: Children's club, Yesterday's Enemy, Jet Storm, The Siege of Pinchgut, The Mummy, John Paul Jones, Campbell's Kingdom (7). **Davany, W.,** Ritz, Gateshead: Yellowstone Kelly, The Case of Dr. Laurent, John Paul Jones, The Mummy (4). **Denning, B. F.,** A/M., Plaza, Plymouth: Behemoth the Sea Monster, Fiend Without A Face, The Third Sex, O.S.S. 117 Is not Dead, Plunderers of Pointed Flats (5).

ECCLESTON, N. L., Palace, Lancaster: Deadline Midnight, The Rough and the Smooth, The Mummy (3). **Edwards, T.,** Victory, Walton: Darby O'Gill and The Little People, Children's club (2).

FALSHAW, D., A/M., Carlton, Upton Park: Friends and Neighbours. **Freeman, H. W.,** Prince of Wales, Harrow Road: The Four Skulls of Jonathan Drake, Pillow Talk, The Shakedown (3). **Fitz-Simons, G.,** A/M., Regal, Wakefield: The Rough and the Smooth, The Man Who Could Cheat Death (2). **Frisby, E. H.,** A/M., Empire, Coventry: The Mummy. **Foster, D.,** Playhouse, Westgate: Follow A Star.

GALLACHER, J. A., Regal, Kilmarnock: Campbell's Kingdom, Tommy The Toreador (2). **Gent, H.,** Hippodrome, Liverpool: Pillow Talk. **Gold, J.,** Grosvenor, Hillhead: Forbidden Women, Jet Storm, Yesterday's Enemy, Public relations (4). **Greenham, J. T.,** A/M., Rex, Stratford: Tamango, Please Turn Over, A Summer Place, Two Way Stretch, The Scarface Mob, Public relations (6).

HARRIS, A. H., Pavilion, Wylde Green: Public relations. **Helley, R.,** Regal, Wakefield: Children's club, Expresso Bongo, Tommy The Toreador, Public relations, Minors matinee (5). **Heaton, A.,** Regal, Darlington: The Mummy, John Paul Jones (2). **Hodder, R. W.,** A/M., Regal, Camberwell: Children's club, Public relations, Tommy The Toreador, Friends and Neighbours, Don't Panic Chaps, Expresso Bongo (6). **Hawkings, T. W.,** Palace, Arbroath: Children's club, Theatre publicity, Public relations (3). **Hornblow, B. V.,** Rex, Consett: Children's club. **Hindle, J.,** Essoldo, Blackburn: The F.B.I. Story. **Hare, J. W.,** Regal, Great Yarmouth: Darby O'Gill and The Little People, Public relations, Lady and the Tramp, The Shaggy Dog, Desert Mice, Pillow Talk, Operation Petticoat (7). **Holloway, A. H.,** Central, Reading: What Lola Wants, Tommy The Toreador, Don't Panic Chaps, Public relations, Christmas activities, The Case of Dr. Laurent (6).

JOHNSON, E. H., Palace, Ashton in Makerfield: Yesterday's Enemy, The Big Circus, Killers of Kilimanjaro (3). **Jones, W. H.,** A/M., Prince of Wales, Harrow Road: The Jayhawkers, Odds Against Tomorrow (2). **Jones, C.,** A/M., Regal, Harrogate: A Summer Place. **Johnson, L. S.,** Oak-Selly Oak, Birmingham: Public relations, A Hole In The Head (2).

LAKE, J. E., Savoy, Luton: Public relations, A Summer Place, Expresso Bongo, Public relations, Press publicity, Theatre publicity (6). **Lambert, R.,** A/M., Playhouse, Windsor: A Summer Place, The House on Haunted Hill (2). **Lawrie, W.,** Regal, Greenock: John Paul Jones, Jet Storm, Tommy The Toreador (3). **Luton, S.,** Carlton, Upton Park: The Case of Dr. Laurent, Don't Panic Chaps, Deadline Midnight, The Mummy, Behemoth the Sea Monster, The Man Who Could Cheat Death, John Paul Jones (7). **Longley, J. N.,** Empress, Sutton Coldfield: Genevieve, Blind Date (2).

McGREGOR, K., Savoy, Wakefield: Theatre publicity. **MacLeod, D. J.,** Olympia, Bridgeton: Third Man On The Mountain, Deadline Midnight, The Mummy, The Siege of Pinchgut, Jack The Ripper, Campbell's Kingdom, The Rabbit Trap (7). **Mackrell, D.,** Haymarket, Newcastle: Friends and Neighbours. **Middleton, F. A.,** A/M, Central, Reading: Please Turn Over, Behemoth the Sea Monster, Press publicity, John Paul Jones, Deadline Midnight, The Siege of Pinchgut, Carry On Teacher (7). **Matthews, N.,** Ritz, Leyton: Behemoth the Sea Monster, Friends and Neighbours, The Man Who Could Cheat Death, John Paul Jones, The Case of Dr. Laurent, The Rough and the Smooth, The Mummy (7). **McAree, S. D.,** Savoy, Birkenhead: Tommy The Toreador. **Mawditt, D. S.,** Metropole, Nottingham: Tamango, Tommy The Toreador, The Stranglers of Bombay (3). **Meichan, J.,** A/M., Olympia, Bridgeton: The Rough and the Smooth. **MacPherson, D.,** George, Kilmarnock: Bravados, That Kind Of Woman, Headless Ghost, Yesterday's Enemy, Friends and Neighbours, Darby O'Gill and The Little People (6). **Menzies, A. W.,** A/M., Coliseum, Glasgow: From Here To Eternity, Wichita (2).

NEWTON, A., Music Hall, Chester: Swan Lake. **Newman, G.,** Capitol, Leith: The Night We Dropped A Clanger, S.O.S. Pacific (2).

PHILCOX, J. S., Gaumont, Woking: The Blue Angel, The Wonderful Country (2). **Paice, C. A.,** Ritz, Woking: The Rough and the Smooth, The Siege of Pinchgut (2). **Phillips, F. W.,** A/M, Odeon, Scarborough: Top Rank records. **Pleasants, C.,** Gaumont, Chatham: The Five Pennies. **Pollard, W.,** Odeon, Guide Bridge: I'm All Right Jack. **Pearman, F. W.,** Gaumont, Wimbledon: Follow a Star. **Payne, J.,** Gaumont, Holloway: The Horse Soldiers. **Putsman, L.,** Gaumont, Birmingham: Five Gates to Hell, public relations, Press publicity (3). **Perkins, S.,** Regal, Farnham: I Want to Live. **Pass, D. H.,** Odeon, Dudley: Follow a Star.

RILEY, G. W., Theatre Royal, Kings Lynn: Public relations. **Robinson, S. E.,** Odeon, Newton Abbot S.O.S. Pacific. **Roberts, C. W.,** Odeon, Wrexham: The Devil's Disciple. **Reed, C. H.,** Cinerama, Perth: Upstairs and Downstairs, Look at Life (2). **Rowling, E. K.,** Odeon, Guildford: The Horse Soldiers, Follow a Star (2). **Robdrup, S.,** Gaumont, Darlington: Five Gates to Hell.

SILANDER, H., Gaumont, Reading: The Five Pennies. **Samways, D. J.,** Odeon, Corby: Carry on Teacher. **Sandiford, G.,** Gaumont, Southall: The Best of Everything. **Serrell, R.,** Gaumont, Chesterfield: The Wonderful Country. **Stewart, P. A.,** Odeon, Hamilton: Killers of Kilimanjaro. **Sewell, G.,** Odeon, Romford: Children's club. **Saunders, J.,** Odeon, Manchester: The Five Pennies. **Skinner, J.,** Regent, Edinburgh: The Wonderful Country. **Slatter, A.,** Regal, West Norwood: Follow a Star. **Salter, F. W.,** Gaumont, Rosehill: I'm All Right Jack. **Smith, J. L.,** Regal, Coventry: I'm All Right Jack. **Scardifield, J. A.,** Odeon, Dover: The Five Pennies. **Shelton, D. C.,** Odeon, Camberley: The Devil's Disciple. **Seals, E. S.,** Odeon, Woking: Follow a Star.

TRAPP, J. H., Gaumont, Alloa: North West Frontier. **Todd, R.,** Odeon, Blackpool: Follow a Star. **Thornton, P. J.,** Gaumont, Northampton: The Five Pennies. **Thompson, J. R.,** Odeon, Bromley: The Navy Lark. **Thomas, G.,** A/M, Gaumont, Worcester: Stage show, Press publicity, public relations (3). **Tull, W. J.,** Odeon, Lewes: The Five Pennies, children's club, Top Rank records (3). **Trezise, M.,** Gaumont, Stroud: I'm All Right Jack, public relations (2). **Tennant, R.,** Alhambra, Barnsley: The Man Who Understood Women. **Thorburn, W.,** Cinema, Wishaw: I'm All Right Jack.

WOOD, D. G., Odeon, Welling: Follow a Star. **Webb, A. C.,** Odeon, Canterbury: The Five Pennies. **Williams, A. E.,** Odeon, Ealing: Public relations The Ten Commandments (2). **Watson, H. W.,** Odeon, Peterborough: The Five Pennies, public relations (2). **Williams, K.,** Empire, Darlington: Carry on Teacher. **Wise, C.,** A/M, Odeon, Sale: S.O.S. Pacific, Killers of Kilimanjaro (2). **Wall, A. W.,** Gaumont, Falkirk: Follow a Star, I'm All Right Jack (2). **Wilmot, R. C.,** Odeon, Newcastle: The Five Pennies, Press publicity (2). **Washford, F. A.,** Gaumont, Watford: Babette Goes to War. **Willmott, D. W.,** Odeon, Walton on Thames: They Came to Cordura. **Wilton, N. A.,** Odeon, Winchester: North West Frontier. **Watt, Miss L.,** Odeon, Coatbridge: I'm All Right Jack. **Wilkinson, L.,** Odeon, Nottingham: Follow a Star. **Wills, C. B.,** Odeon, Camberwell: Follow a Star. **Webb, W. L.,** Gaumont, Camden Town: The Horse Soldiers. **Walker, D. E.,** A/M, Odeon, Harlesden: Beloved Infidel, Top Rank records (2).

YEOMAN, B. T., Odeon, Twickenham: They Came to Cordura.

KINE.-MGM SHOWMANSHIP CONTEST

turn to page 31

"Campaign of the Week"—that's Frank Hazell's assessment of James Archer's effort for "Pillow Talk" at the Scala, Glasgow. This MG is a similar model to the one used in the film

AX GOES: How the news was received

ontinued from page 3

News of the Chancellor's decision was warmly eived by members of the AITC, meeting at CEA headquarters immediately after the Budannouncement.

Within an hour of the Chancellor's statement telegrams had been sent from the meeting—to the Chancellor, the other to Sir Alexander ng.

he telegram to Mr. Heathcoat Amory stated: he All Industry Tax Committee of the film ustry wishes to convey to you its sincere apciation and thanks."

Sir Alexander King's telegram read: "AITC mbers send you best wishes and appreciate w much this means to you after your unrelentg efforts over years."

Both telegrams were signed by AITC chairman G. Leach.

Alfred Davis, president of the CEA: "It's he most welcome news we have had for a long ime. I hope that it will prove an incentive to roducers because our greatest need is product."

Arthur Watkins, president BFPA: "Naturally, we welcome this 100 per cent. It is overdue, but that does not diminish our gratitude to the Chancellor for granting our complete claim." Mr. Watkins added: "We want to say 'thank you' to all concerned—not only the Chancellor and Treasury, but those who have worked on the tax committee for many years. It was now up to the industry to make the most of 'this life-saver' and go full out to win back the public lost to television."

John Davis, deputy chairman and managing director of the Rank Organisation: "I was delighted to hear the news and very glad that at long last the industry's case has been accepted."

Jack Goodlatte, managing director of ABC: "It is a shot in the arm for the trade. It will be a stimulus to all facets of the industry." The concession, he said, would assist ABC's extensive programme of modernisation and refurbishment of cinemas. On the question of seat price policy, Mr. Goodlatte said ABC would act in accord with any decision reached by the trade.

R. S. Camplin, secretary KRS: "The industry may not have got rid of its greatest problem—but it has probably got rid of its greatest irritation. This does give us an opportunity to concentrate on what we are here for—getting the public into our cinemas for the benefit of the whole industry."

Andrew Filson, secretary of the FBFM: "Very delighted at act of justice overdue. In our pleasure, we should remember to thank those MPs who have helped to fight our case. I hope that some of the exhibitors' share will be spent on improving presentation and comforts in cinemas."

Variety's free papers

TWENTY-FIVE Variety Club "ward" homes are now receiving a free supply of periodicals each week.

Each home is being sent copies of *Robin, Swift, Eagle* and *Girl* in plentiful numbers. The idea put forward by Variety member Jack Henderson, of British Lion, was followed through by Jack Goodlatte and set into operation by Sam Eckman, Jnr. who approached A. C. Duncan, Chairman of Odhams Press, Ltd., publishers of the journals.

The service to the homes will be permanent.

TRADE SHOWS

LONDON

April 11:
Zoo Baby (U). Rank. Own Theatre. 2.30 p.m.
The Mountain Road (U). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

April 12:
Who Was That Lady (U). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

April 13:
Beyond the Curtain (U). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.
Confessions of a Counterspy (U). Columbia. Own Theatre. 10.30 a.m.
Drum Crazy (A). Columbia. Own Theatre. 2.30 p.m.

April 14:
Guns Don't Argue (A). Rank. Own Theatre. 10.30 a.m.
Drum Crazy (A). Columbia. Own Theatre. 10.30 a.m.
Confessions of a Counterspy (U). Columbia. Own Theatre. 2.30 p.m.

MANCHESTER

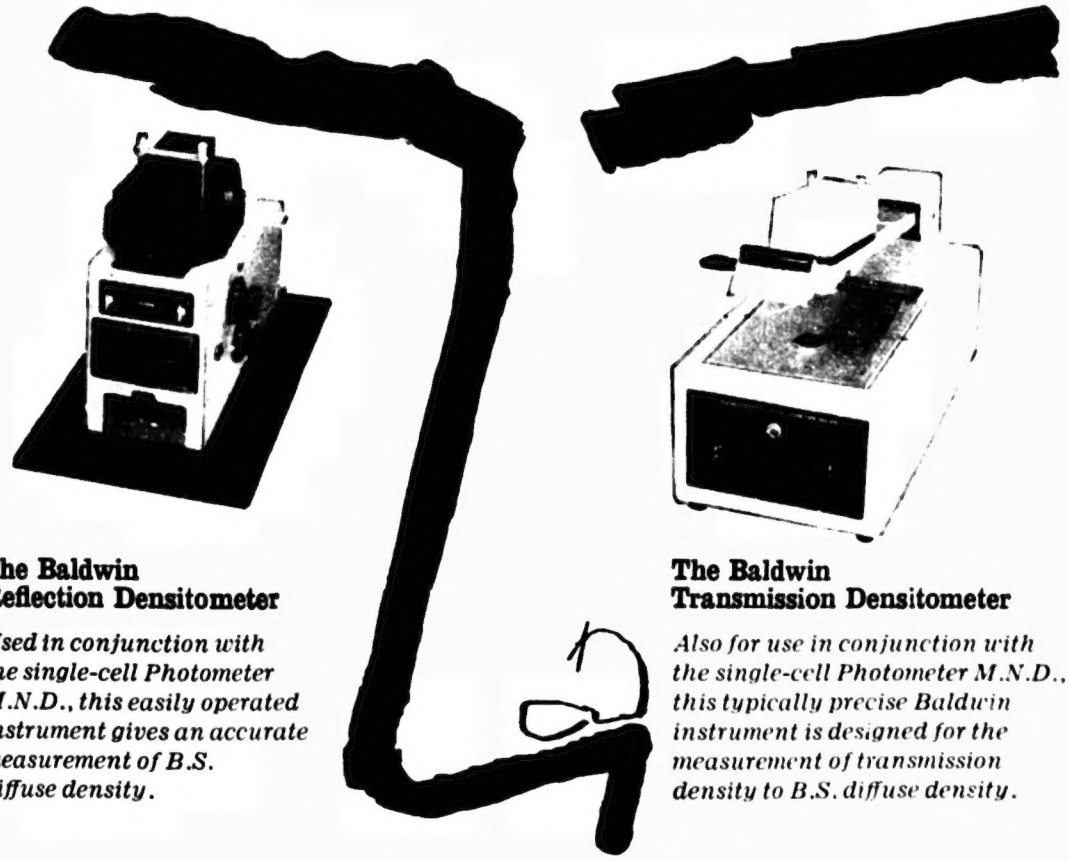
April 11:
Girls From Latin Quarter. E. J Fancey Cinephone. 10.15 a.m.

April 12:
Guerrilla Girl. 20th Century-Fox. Theatre Royal. 10.30 a.m.
Assault in Broad Daylight. Miracle. Regal. 10.45 a.m.

April 14:
The Crimson Kimono (A). Columbia. Theatre Royal. 10.45 a.m.

The infallible eyes

As the techniques of photometry and densitometry become more and more complex, the comparison between prints or negatives cannot rest on the judgement of the human eye, however well experienced. Today, the unvarying accuracy of Baldwin instrumentation is needed.



The Baldwin Reflection Densitometer

Used in conjunction with the single-cell Photometer M.N.D., this easily operated instrument gives an accurate measurement of B.S. diffuse density.

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KINE. Booking Guide

TRADE SHOW OFFERS—MARCH, 1960

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
†ADVENTURES OF HUCKLEBERRY FINN, THE	F. 25122	MGM	107	U	9,612	Eddie Hodges Archie Moore Tony Randall	Schoolboy classic. Obvious if interminable family-hall and satchel club fare (CC)	Mar. 24	—
*AND THE SAME TO YOU ...	Br./E. 25043	Eros	70	U	6,315	Brian Rix Vera Day William Hartnell	Comedy. Reliable British star "double bill" (C)	Mar. 3	Apr. 3
*ANGRY SILENCE, THE ...	Br./E. 25052	British Lion	95	A	8,551	Richard Attenborough Pier Angeli Michael Craig	Industrial melodrama. Outstanding British booking (C)	Mar. 3	Mar. 28
BLOOD AND STEEL	F. 25073 ...	20th Century-Fox	69	A	6,177	John Lupton Ziva Rodann Brett Halsey	War melodrama. Doubtful booking (C)	Mar. 17	May 9
*BLUEBEARD'S TEN HONEYMOONS	Br./E. 25060	Warner-Pathe...	80	X	8,336	George Sanders Corinne Calvet Patricia Roc	Macabre comedy melodrama. So-so British star and title "light" booking (C)	Mar. 3	Mar. 21
BORN TO BE LOVED	F. 25063 ...	British Lion ...	76	U	6,888	Carol Morris Vera Vague Hugo Haas	Comedy drama, titivated with songs. Good "second" (C)	Mar. 10	Mar. 28
*BOTTOMS UP	Br./E. 24786	Warner-Pathe...	87	U	7,964	Jimmy Edwards Martita Hunt Arthur Howard	Jolly academic romp. Excellent British star and title light booking (CC)	Mar. 10	Apr. 18
†CAN-CAN	——	20th Century-Fox	141	U	12,690	Frank Sinatra Shirley MacLaine Louis Jourdan	Screen operetta. Box-office certainty and ideal light entertainment for the tired business man and family (C)	Mar. 17	—
†CASH McCALL	F. 25119 ...	Warner-Pathe...	86	U	7,885	James Garner Natalie Wood Dean Jagger	Big business melodrama. Very good general booking (C)	Mar. 10	Apr. 25
*FACES IN THE DARK ...	Br. E.25077	Rank	85	A	7,627	John Gregson Mai Zetterling Michael Denison	Off-beat crime melodrama. Very moderate British "thriller" (C)	Mar. 10	—
FORGIVE US OUR TRESPASSES	F. 25131 ...	Films de France	80	X	7,243	Marina Vlady Pierre Vaneck Gianni Esponsito	French melodrama. Ticklish booking, anyway, for average halls (NC)	Mar. 10	—
400 BLOWS, THE	F. 25099 ...	Curzon ...	94		8,460	Jean-Pierre Leaud Claire Maurier Albert Remy	Poignant French melodrama. Outstanding Continental for average, as well as art, halls (C)	Mar. 10	—
†GREEN MARE'S NEST, THE ...	——	Cross-Channel	96	X	8,640	Bourvil Guy Bertil Sandro Milo	Sex comedy melodrama. Gamy Continental fare strictly for art and stunt houses (NC)	Mar. 31	—
GUNFIRE AT INDIAN GAP ...	F. 25079 ...	Eros	65	U	5,968	Vera Ralston Anthony George George Macready	Alfresco "thick ear." Usable "second" (C)	Mar. 17	—
†GUNS OF THE TIMBERLAND	F. 25118 ...	Warner-Pathe...	91	U	8,157	Alan Ladd Jeanne Crain Gilbert Roland	Melodrama. Very good industrial and family fare (C)	Mar. 17	Apr. 24
†HELL BENT FOR LEATHER ...	F. 25069 ...	Rank	82	U	7,341	Audie Murphy Felicia Farr Stephen McNally	Outdoor melodrama. Very good western (C)	Mar. 10	Mar. 28
*HELL IS A CITY	Br./E. 25105	Warner-Pathe...	97	A	8,803	Stanley Baker Vanda Godsell John Crawford	Manhunt. British box-office red meat (C)	Mar. 17	May 9
†HELLER IN PINK TIGHTS ...	F. 25137 ...	Paramount ...	100	A	9,038	Sophia Loren Anthony Quinn Steve Forrest	Period "outdoors." Good off-beat title and star booking (C)	Mar. 24	Apr. 11
†HOME FROM THE HILL ...	E. 25121 ...	MGM ...	148	A	13,300	Robert Mitchum Eleanor Parker George Peppard	Off-beat melodrama. Outstanding general booking (C)	Mar. 17	—
†HOUND DOG MAN	F. 25109 ...	20th Century-Fox	87	U	7,812	Fabian Carol Lynley Stuart Whitman	Rural comedy melodrama. Good industrial and family hall fare (C)	Mar. 17	Apr. 4
INSIDE THE MAFIA	F. 25127 ...	United Artists	71	A	6,435	Cameron Mitchell Elaine Edwards Grant Richards	Hard-hitting gangster melodrama. Reliable industrial hall "second" (C)	Mar. 24	May 2
*JACKPOT	Br./E. 25081	Grand National	71	A	6,419	William Hartnell Betty McDowall Eddie Byrne	Crime melodrama. Very good British second (C)	Mar. 17	Mar. 24
†JESSE JAMES' WOMEN ...	F. 25098 ...	Regal	83	A	7,487	Don Barry Peggie Castle Lita Baron	Outdoor comedy melodrama. Usable "support" (C)	Mar. 24	—
LAST ANGRY MAN, THE ...	F. 25148 ...	Columbia ...	98	U	8,830	Paul Muni David Wayne Betsy Palmer	Down-to-earth melodrama. Very good general booking (C)	Mar. 31	—
†LAST VOYAGE, THE	F. 25096 ...	MGM ...	91	A	8,207	Robert Stack Dorothy Malone George Sanders	Maritime melodrama. Good average booking (C)	Mar. 17	—
LIFT TO THE SCAFFOLD ...	F. 25125 ...	Mondial ...	88	A	7,900	Jeanne Moreau Maurice Ronet Georges Poujouly	Crime melodrama. Good "Continental double bill" (C)	Mar. 31	—
LUST OF THE VAMPIRE ...	F. 25804 ...	Gala	65	X	5,929	Gianna Maria Canale Carlo D'Angelo Dario Michaelis	French horrific. Good title gimmick offering, particularly for tough joints (NC)	Mar. 10	—
LUST TO KILL	F. 25144 ...	British Lion	69	U	6,221	Allison Hayes Jim Davis Don Megowan	Outdoor melodrama. Usable "second" (C)	Mar. 31	—
*NEVER TAKE SWEETS FROM A STRANGER	Br./E. 2503	Columbia ...	80	X	7,292	Gwen Watford Felix Aylmer Patrick Allen	Psychopathic melodrama. Cast-iron British box-office proposition (NC)	Mar. 3	—
†PLEASE DON'T EAT THE DAISIES	F. 25095 ...	MGM ...	111	U	9,971	Doris Day David Niven Janis Paige	Comedy drama. Excellent general booking (C)	Mar. 17	Apr. 18
*PRICE OF SILENCE, THE ...	Br./E. 25143	Grand National	72	U	6,604	Gordon Jackson June Thorburn Maya Koumani	Small town crime melodrama. Reliable quota (C)	Mar. 31	—
PURPLE GANG, THE	F. 25062 ...	Warner-Pathe...	81	A	7,297	Barry Sullivan Robert Blake Elaine Edwards	Semi-documentary racketeer melodrama. Good "programmer" (C)	Mar. 10	Mar. 21
RAWHIDE TRAIL, THE ...	F. 25133 ...	Warner ...	67	U	6,059	Rex Reason Nancy Gates Richard Erdman	Outdoor melodrama. Usable "second" (C)	Mar. 24	Apr. 18

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KINE.-MGM £600 SHOWMANSHIP CONTEST

Window-spotting competition

FOR THE screening of "The House Of The Seven Hawks" at the Odeon, Gloucester, manager **Frank Witts** used the "Hawk" motif in a shop window-spotting competition held in conjunction with seven shops.

Persons identifying the seven shops correctly received promoted prizes.

A building site was utilised for plugging film title using the "house" angle.

Estate agents co-operated with signs in their windows along the same theme. Newsagents co-operated by distributing thousands of heralds in the form of an endorsement letter from the manager.

The highlight of manager **G. W. Cranfield's** campaign for "The World, The Flesh And The Devil" at the Odeon, Oldham, was a tie-up with the Civil Defence Authorities.

This tie-up produced very good results including exhibitions, foyer displays, the posting of 50 specially printed double crowns and the distribution of thousands of overprinted booklets throughout the town.

The *Oldham Evening Chronicle* dedicated editorial to the various presentations. A special effects record was used before the film trailer during the week prior to playdate.

Good use was made of the Kleenex tie-up by **B. W. Beetles** for "It Started With a Kiss" at the Odeon, Cheetham Hill. Hundreds of sample tissues overprinted with theatre credits were distributed via ladies' hairdressers, beauty salons, etc.

A thousand overprinted leaflets were circulated by a local laundry in its deliveries and also via co-operative newsagents.

Hanging cards were sent to hotels, clubs and women's establishments. An advance foyer presentation embraced cuttings, stills and artwork.

The *North Manchester Observer* ran a banner advertisement and extra space was taken in the *Evening News*.

"Libel" was the film chosen for exploitation by manager **W. L. Webb** of the Gaumont, Camden Town.

Two men dressed as a judge and his advocate toured the area giving away throwaways. This tour included shops, busy streets and the market place creating a lot of attention, including editorial in the *St. Pancras Chronicle*.

An exhibition of art in the foyer of the Odeon, Worcester was arranged by assistant manager **J. R. Harris** for the screening of "The Naked Maja."

Invitations were sent to schools and members of the council to attend the exhibition with selected members being invited to see the film.

Publicity was placed in the Worcester County travelling library. Hanging cards were also widely used to publicise playdate.

Latest Fontana tie-in is with MGM's "The Wreck of the Mary Deare." This is the showcard supporting the campaign

Mitzi Gaynor on Top Rank disc

TOP RANK continues to put out many useful records of film music and songs from films.

Latest are Mitzi Gaynor singing "I Don't Regret a Thing" from "Happy Anniversary" on *45-JAR 289*. "The Touch of Time" is on the flip over.

Ernest Maxin and his orchestra play the theme music from Rank FD's "Conspiracy of Hearts" on *45-JAR 335*.

The vocal version of "Summer Place" from the Warner picture is sung by Jackie Rae on Fontana *H242*.

KINE. BOOKING GUIDE—continued

RISE AND FALL OF LEGS DIAMOND, THE	F. 25117	Warner-Pathe...	100	A	9,048	Ray Danton Karen Steele Elaine Stewart	Gangster melodrama. Good popular booking (C)	Mar. 17	May 30
ROADRACERS	F. 25057	Anglo Amalgamated	57	U	5,167	Sally Fraser Alen Dinehart Jr Joel Lawrence	Melodrama. Tin-pot "second" (C)	Mar. 3	—
ROOKIE, THE	F. 25126	20th Century-Fox	78	U	7,013	Tommy Noonan Julie Newmar Pete Marshall	Service burlesque. Reliable comedy support. (C)	Mar. 24	Apr. 4
***SCHOOL FOR SCOUNDRELS**	—	Warner-Pathe...	93	U	8,476	Ian Carmichael Janette Scott Terry-Thomas	Psychological comedy. Good British title and star light booking (C)	Mar. 17	May 16
SEVEN GUNS TO MESA	—	Warner-Pathe...	68	A	6,135	Charles Quinlivan Lola Albright	Period outdoor melodrama. So-so "support" (C)	Mar. 31	—
SINS OF YOUTH	—	Gala	81	X	7,380	Madeleine Robinson Agnes Laurent Gil Vidal	Sex melodrama. Good commercial double bill (NC)	Mar. 24	—
***SUMMER OF THE SEVENTEENTH DOLL**	Br./E. 24786	United Artists	93	A	8,431	John Mills Anne Baxter Ernest Borgnine	Comedy melodrama. Very good British adult booking (C)	Mar. 17	May 2
†**TEXAS JOHN SLAUGHTER**	F. 25139	Disney...	73	U	6,698	Tom Tryon Norma Moore Robert Middleton	Rollicking outdoor melodrama. Very good "double bill" (CC)	Mar. 24	Aug. 8
THIRD VOICE, THE	F. 25803	20th Century-Fox	79	A	7,101	Edmond O'Brien Julie London Laraine Day	Off-beat crime melodrama. Very good "double bill" (C)	Mar. 17	
***TRAVELLING LIGHT**	—	Gala	53	A	4,770	Elizabeth Yannick	Documentary-cum-travelogue. Excellent British gimmick attraction (C)	Mar. 24	
***TROUBLE WITH EVE**	Br./E. 25104	Butcher's	63	A	5,800	Robert Urquhart Hy Hazell Sally Smith	Farcical comedy. Usable quota "second" (C)	Mar. 24	
***URGE TO KILL**	Br./E. 25132	Anglo Amalgamated	58	A	5,236	Patrick Barr Ruth Dunning	Pocket crime melodrama. Reliable quota (C)	Mar. 31	—
VICE RAID	F. 25120	United Artists	70	X	6,362	Mamie Van Doren Richard Coogan Brad Dexter	Rough-cast semi-documentary crime melodrama. Reliable "X" certificate "second" (NC)	Mar. 24	Apr. 2
WHEN COMEDY WAS KING	F. 25072	20th Century-Fox	72	U	6,464	Charlie Chaplin Buster Keaton Laurel and Hardy	Screen scrapbook. Good novelty attraction (CC)	Mar. 3	Apr. 4
†**WILD WOMEN OF WONGO**	F. 25102	E. J. Fancey	51	U	4,700	Jean Hawkshaw Johnny Walsh	"Stone Age" extravaganza. Passable small hall novelty featurette (C)	Mar. 24	—
†**WOMEN ARE WEAK**	F. 25138	Paramount	92	A	8,276	Mylene Demongeot Jacqueline Sassard	Comedy. Fair average "double bill" (C)	Mar. 31	Apr. 11
YOUNG SINNERS, THE	—	Grand National	61	A	5,650	Tom Pittman Virginia Aldridge Howard Viet	"Crime does not pay." Reliable tough-joint "second" (C)	Mar. 31	—
***YOUR MONEY OR YOUR WIFE**	Br./E. 25085	Rank	91	A	8,165	Donald Sinden Peggy Cummins	Farcical comedy. So-so British light booking (C)	Mar. 10	Mar. 28

(CC) Excellent for Children (C) Suitable for Children (NC) Not for Children * British Quota Picture † In Colour

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